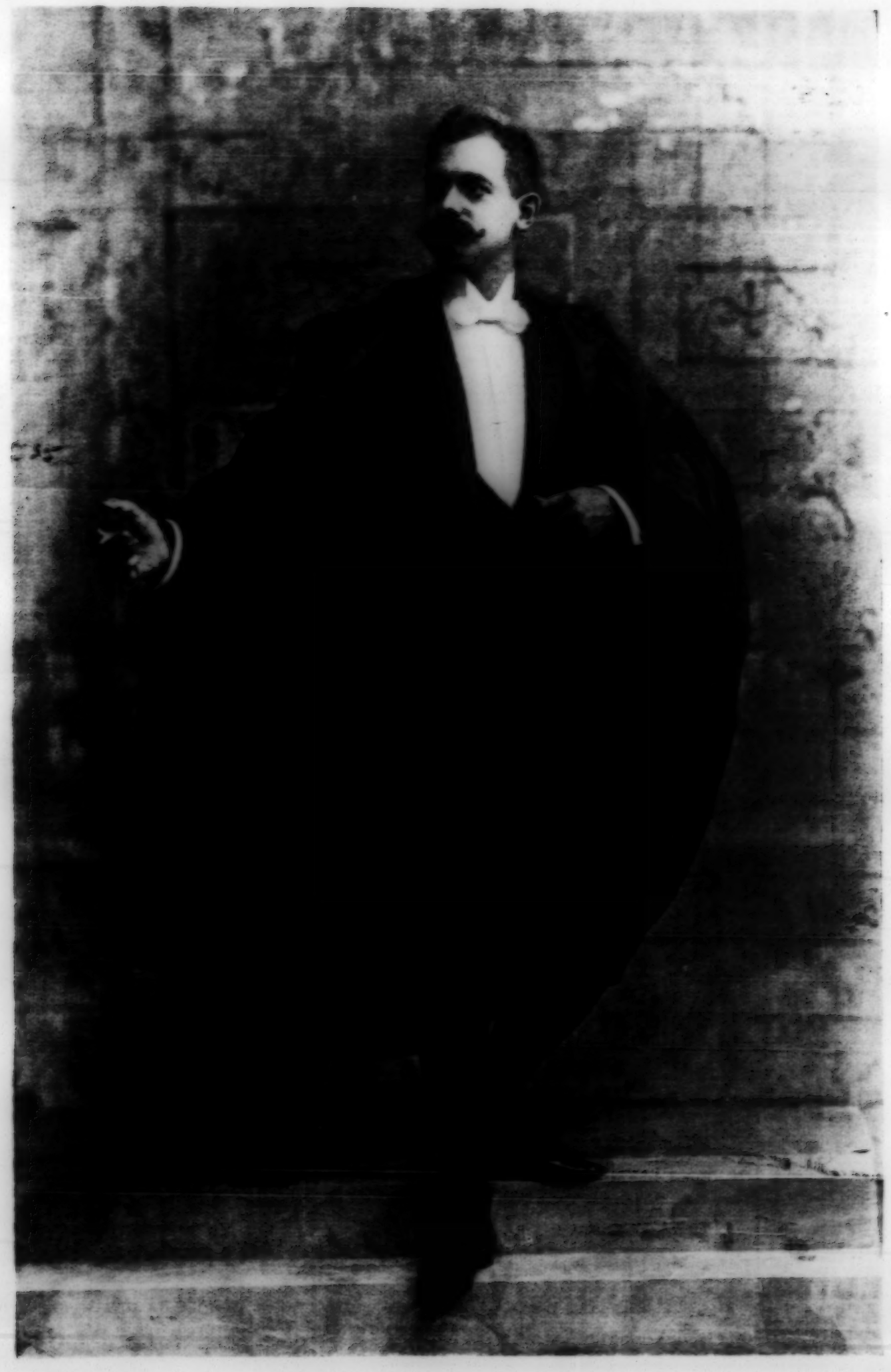
TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

Vol. XXXV., No. 898. NEW YORK: SATURDAY, MARCH 14 1896. PRICE, TEN CENTS.



From photo. by Falk.

FREDERICK BANCROFT.

ARSÈNE HOUSSAYE.

Arsène Houssaye, one of the foremost of French literateurs, died in Paris on Feb. 29. Houssaye was the last of the brilliant pleiad of the so-called romantic school, which made Paris the literary centre of Europe from about 1830 to 1850. His genius was manifold—he was a poet, a critic, a historian, a novelist, a journalist and a dramatist.

He was born in 1815, the 28th of March, in Bruyeres. Like all French men of letters he came to Paris when he was still a boy to seek fame in a literary career. A curious fact concerning French poets, dramatists, and critics is that nearly all of them are born in the provinces, but they die in Paris. His first works were two novels, "La Couronne de Bluets" and "La Pécheresse" (1836). They were so successful that Jules Sandeau, whose vogue in Paris at that time was very great, asked Houssaye to collaborate with him. Houssaye won an enviable reputation. His thorough knowledge of art, his passion for paintings and sculpture, and above all his supreme taste, served him in good stead, and his essays in the *Revue de Salon* received the unanimous praise of such severe critics as Sainte Beuve and Théophile Gautier. His "Histoire de la Peinture Flamande et Hollandaise" (1846) is perhaps the most admirable critical study that was ever made of the famous paintings of the Dutch school.

The Revolution of 1848 stirred young Houssaye's republican blood, and for a short time he dabbled in politics, but his strong inclination for art and literature and his good-natured skepticism, ever apparent in his works, made him give up politics forever. His literary career was most varied. His works embrace nearly every branch of literature from the short story to the profound philosophical study of an epoch.

To the readers of this journal the most interesting works of Arsène Houssaye are, of course, his plays, for Houssaye even wrote plays. They were nearly all prohibited by the "Censure" for various causes. Le Roi Soleil, a drama representing Louis XIV. surrounded by the three women whose influence on the roi soleil had been most potent, was interdicted because "Louis XIV. was not a king who could be put on the stage; the dignity of an absolute autocrat could not have been offended even if he were dead two centuries," so declared Mr. Walewski, the all-powerful minister of Napoleon III. Les Comediennes shared the fate of Le Roi Soleil. Arsene Houssaye consoled himself for this second disappointment with the large returns his play yielded when it was presented abroad.

Mademoiselle Trente-Six Vertus was produced in 1873 at the Ambigu amid such tumultuous hisses and groans as had never been heard even on the Ambigu stage. But Houssaye only smiled pilosophically and tried to explain the failure by saying that "too many of his friends had been present." The play is extremely bold as to them and is presented in a way that we would now term realistic. Yet, it cannot be said to be either immoral or suggestive. The fault that novelists and essayists often make in writing for the stage, a lack of dramatic climaxes, is most apparent in this play. In spite of the reception of the play, it was kept on for thirty three nights. The great qualities of Arsene Houssaye's writings—a spontaneous and lucid expression of thought, suggestive of deep meaning; a marvelous faculty of describing in a few words a whole situation, a state of mind or a state of heart; a never-ending stream of the most sparkling witticisms—are apparent in the dialogue of this play.

La Comédie à la Fenêtre is a delightful fantastic play in one act expressly written for the famed soirées of the Hotel de Castellane. Theophile Gautier, the terrible Théo, grew quite enthusiastic over this charming little play. Les Caprices de la Marquise was his first play, which failed at the Odeon in 1844. Le Duel de la Tour proves more conclusively than all the other plays put together that Houssaye was no dramatist. Un Drame en Cinq Actes et en Cinq Minutes is merely a very clever and amusing narrative of the adventures of a jealous woman, who rushes after her lover, and, coming home after a fruitless search, forlorn and in tears, is informed that he had arrived five minutes after her departure.

It is a curious fact that a man who had a thorough knowledge of the practical and technical requirements of the stage, as Houssaye had, having been one of the most successful administrators of the Théatre-Français for seven years, should have been guilty of the grave technical mistakes which spoil his plays. As a manager he was most successful. When he was appointed administrator of the Français in 1849 the theatre was in debt, and had been deserted by all the well-known authors. Rachel, who had always been a great friend of Houssaye, brought all her influence to bear upon the minister, and Houssaye was appointed. Victor Hugo, Alexandre Dumas, Augier, Musset, Ponsard, and a number of less famous authors were induced by the tactful Houssaye to give their plays to the Français. During his management Gabrielle, Charlotte Corday, La Joie Fait Peur, Lady Tartuffe, and Mlle. de la Seiglière were presented, to speak only of those plays which have become household words. He resigned his post in 1856, and a position—that of Inspector of Fine Arts—was especially created for him.

To give a full list Houssaye's work would mean a whole column of dry enumeration of titles. It is sufficient to say that among his best-known works are his admirable study of Voltaire, "Les Femmes Comme Elle Sont," "Rousseau et Mme. de Warrens," "Les Grandes Dames," and his fanciful "Histoire du 41 Fauteuil de l'Academie."

A word about the man may not be amiss. Houssaye was liked by everyone—one may even say by his enemies. He was a most kind and sympathetic protector to all struggling novelists, poets, journalists and artists. His death will leave a great void in the French literary world. A. K.

PIRATE AND DUELIST.

Paul Tupper Wilkes appears to be an unusually impudent pirate. G. E. Gilmore, manager of the Wisner Opera House at Eldora, Ia., writes that Wilkes and his agent gave him their personal assurance that The Sheriff's Sacrifice in which he has been appearing of late was not In Mizzoura, but that is what it turned out to be. Wilkes has the effrontery to state in a note on the programme that Sheriff's Sacrifice was written expressly for him by Augustus Thomas, author of Alabama.

It seems that this Wilkes is a fugitive from justice according to a statement published in a circular purporting to come from "the management of his American tour in Sheriff's Sacrifice." The "management" state in this circular that they "had intended to present Mr. Wilkes in The Sheriff's Sacrifice and other plays throughout the Eastern cities this season," but owing to the sensational and legal difficulties that arose after the fact concerning his fierce duel on the Hudson Palisades on Nov. 12 last, with Warren Ratcliffe McVeigh, became public, it was necessary for him to remain in the West for some months."

Not the least curious feature of the circular are the eugolistic notices quoted from the London *Era* and London *Stage* in regard to Wilkes' personation of Bob Appleton in The Lost Paradise. On the last page of the circular a paragraph is quoted from the San Francisco *Chronicle*, which declares that the father of Paul Tupper Wilkes is a cousin of Edwin Booth.

FREDERICK BANCROFT.

The distinction of having devised a new form of entertainment belongs to Frederick Bancroft, whose portrait adorns the first page of this week's MIRROR.

The art of magic had its origin in remote antiquity and there have been many magicians, but not until the advent of Mr. Bancroft's "Spectacular Production of Magic" have scenic magnificence and the resources of spectacular art been associated with the ingenious illusions and skilful deceptions of the wizard.

Bancroft's ingenuity and consummate skill have aided his ambitious attempt to secure the foremost place in his profession, and the rapidity with which his entertainment established itself in public favor has determined the successful wizard to undertake even more elaborate preparations for the season of 1896-97. He has invented a number of illusions which are said to eclipse all his former achievements and they will be staged in the same elaborate way that characterizes his whole entertainment, with new scenery and artistic equipments.

Mr. Bancroft has been a student of the mystical art for twenty years. He first set himself the task of duplicating the feats of other great magicians and then, profiting by their experience, entered upon new fields of experiment discovery and practice with the results that are already known to the public. Mr. Bancroft has concluded his American tour for this season, and will sail for Europe soon.

ON THE STAIRWAY.

SARAH BERNHARDT AND HER COMPANION, MADEMOISELLE SEYLOR, AT THE HOFFMAN HOUSE.

From a flash-light photograph made especially for THE DRAMATIC MIRROR by Joseph Byron.

ONE THEATRE IN RICHMOND.

Thomas G. Leath, long the theatrical manager of Richmond, Va., was in town last week. For some time Mr. Leath has controlled both the Mozart Academy of Music and the Richmond Theatre. As is well known, the former is the modern theatre of the city, while the latter is but a landmark of former theatrical generations. Mr. Leath has kept the old house closed and played his attractions at the Mozart Academy, on the evidently wise theory that Richmond is a good city for one theatre but a bad one for two theatres.

By a recent arrangement, Mr. Leath says, the Mozart Academy will literally be the only theatre henceforth. The Richmond Theatre has just been disposed of to a Chicago clothing firm, who will use it hereafter for mercantile purposes. In the lease executed to this firm it is specified that the building shall not revert to amusement purposes.

Mr. Leath proposes to greatly improve the Mozart Academy before the opening of next season. He is negotiating for a complete rehabilitation of the interior, and this improvement may be made. At any rate, the interior will be thoroughly renovated and re-decorated, and many improvements will be made to the house.

DAN SHERMAN'S TOUR.

Dan Sherman, who will star next season in Old Dan Tucker, wishes THE MIRROR to correct the impression that his attraction is to play the vaudeville theatres. It will appear in legitimate houses only. A number of clever specialty people will be employed in the production. Preparations are going forward rapidly for the tour, which will be under the direction of James Randolph.

LEWIS MORRISON'S PLANS.

Lewis Morrison expected this to be the last year of his Faust production, but his business with the piece has been so satisfactory that all his future plans have been laid aside, and Faust will be the play again next season, but that will, it is said, be positively the last year. At the beginning of the season following Mr. Morrison will produce in Boston Harrison Grey Fiske's romantic play, The Privateer. This production will enlist the services of the well known electrician, Mayrhofer. It is said that all the modern resources of stage craf will be used in the production of The Privateer.

UNDER THE BLACK FLAG.

A piratical manager named C. F. Fischer, whose ideas of honesty are only equalled by his impudence, applied for time recently to W. B. O'Connell, manager of the Grand Opera House, Mount Sterling, Ky. The play offered is entitled Wanted—A Baby, and in answer to the inquiry of Mr O'Connell as to whether this was a version of Jane the pirate wrote as follows:

In answer to your query as to whether there is any similarity to Jane, will answer by saying that it is a "dead steal" from said comedy, but as the one referred to has proven a success why shouldn't we please with our "borrowed" version.

Mr O'Connell promptly refused to book these highwaymen.

The Nickerson Comedy company is the name of a pirate company that played an engagement week of March 2 at the Portland, Me., Theatre. The company performed May Blossom on the Tuesday night.

Another impudent garg of pirates is an organization known as the Terry Cline company. Its members include Albert P. Kent, Margaret Terry, and Jennie Cline, this last an amateur from Bridgeport, Conn. They play Jane under the title, A Married Bachelor; Golden Giant Mine as The Californian; Lord Dundreary as His Lordship; Myrtle Ferns as Master and Man; The Gold King as The Diamond King, and Kit Carson and The Old Homestead under their right titles. They were last heard of in Rockville Centre, L. I. In Babylon, L. I., they announced from the stage a special production of Kathleen Mavourneen, the manuscript of which, according to Kent, had been brought from Europe for his (Kent's) exclusive use by his "dear friend" Aubrey Boucicault. They also announced Trilby for the following evening, when they presented a farce entitled Senator O'Keefe under the title of Trilby. They also announced that their comedian, Ernest J. Mack, of Murray and Mack, would appear as Svengali, which he played with an Irish accent. They boast of special scenery, and use as a catch line on their printing: "Good my lord, will you see the players well bestowed." This man Kent was formerly a pupil of the well-known pirate, Will E. Burton. He seems to be well supported by numerous theatre managers.

The statement that Horace Vinton flies the black flag is apparently not based on fact. Mr. Vinton declares that he is not now, never has been, and never will be a pirate. He furnishes unquestionable evidence to show that whenever he has used the play called The Black Flag, he has not failed to pay the regular royalty. In regard to the Run Away Wife, he produces his own version of the piece, dramatized from the novel, Her Atonement, which is entirely different from McKee Rankin's version.

W. R. Dole, treasurer of the Opera House at Mattoon, Ill., sends to THE MIRROR a folder issued by Boone and Dunn's mammoth repertoire companies, pirates, who boast their sixth successful season. This firm, who have headquarters at Newtown, Ia., is composed of F. Emmitt Boone and Francis Dunn. Their repertoire includes La Belle Marie, Old Kentuck, Kidnapped, Pawn Ticket 210, The White Slave, In Mizzoura, and the Lights o' London.

An organization known as the Hamilton and Phillips Dramatic company, which had been producing a stolen repertoire consisting of Two Irish Hearts, Ole Oleson, The White Slave, In Old Kentucky, and The Silver King, has gone to pieces at Elwood, Ind.

Enid Mayo and Harry Knight are pirating Hazel Kirke and other plays in New England.

E. D. Shaw, Bus. Mgr. Address MIRROR.

GOSSIP OF THE TOWN.

Francis Gale has been engaged by Dodge and Norman for A Century Run.

C. J. Weiser, manager, telegraphed last Tuesday that The Merry World opened at Decorah, Ia., to a tremendous house, many being turned away.

Bettina Gerard has recovered from her recent illness.

A. B. Beale, manager, telegraphed last week from Sioux City, Ia: "A Milk White Flag played the Grand Opera House on Wednesday night to S. R. O. Receipts $877.25."

The Ruby La Fayette company reports good business in Texas. On Feb. 26 the company gave a matinee at the Insane Asylum at Terrell in that State before 800 inmates. On March 2 a vacation of a week was taken in order that Miss La Fayette might visit her home in San Antonio. The company is under the management of J. P. Curran.

Lew Pangborne, business manager of O'Hooligan's Masquerade company, reports excellent business out West. Next year Mr. Pangborne will be with Manager Watson.

Frank J. Corbett, teror of the Manhattan Quartette, and a popular young Brooklynite, will sing in Neil Burgess' County Fair company for the rest of the season.

Laurence Manning, formerly manager for Maude Granger, this season supporting the comedian J. E. Toole, reports a prosperous season from Virginia to Winnipeg. On April 5 Mr. Manning will go out with his own company to play all Summer, opening at Plattsburg, N. Y., on June 29 for six weeks.

At the close of the season of O'Hooligan's Masquerade company, on April 25, Gallagher and West will dissolve partnership.

Charles A. Parker, manager of the War of Wealth company, informs managers throughout the country that a person styling himself "Fred Jerome, advance representative War of Wealth company" is not connected with that company.

W. S. Saunderson, a newspaper man of wide experience, at present news editor of the daily *True American*, Trenton, N. J., will act as the business representative of the Waite Comic Opera company. The company is to open in Boston the latter part of August.

Fred Lennox left the Princess Bonnie company in Pittsburg on Feb. 29.

Nellie Yale Nelson, owing to the illness of Cora Tanner, recently played Lady Desborough in The Sporting Duchess for three performances very acceptably.

H. A. Loeberg recently concluded fifteen years of very satisfactory service as the Portsmouth, Ohio, correspondent of THE MIRROR.

Ivan H. Selmer, who was stage manager for Sir Augustus Harris, is now stage manager for Sydney Rosenfeld's House of Cards.

Hattie Nichols, leading soubrette of the Baggage Check company, celebrated her nineteenth birthday at Springfield, Ill., on Feb. 25, her friends in that city tendering her a banquet.

The Enid Mayo company, under the management of H. B. Farrell, opened the Spring season last week in Derby, Conn. The company includes Enid Mayo, Harry Knight, Alexander Leonard, Victor F. Moore, P. S. Barrett, W. R. Widner, Harry Farrell, Ethel Tyler, Marian Wellington, Della Bell, Baby Tyrell and Little May Bell. W. L. Widner is in advance.

Thomas H. Wright has been appointed treasurer and James H. Cowan assistant treasurer of the Wilmington, N. C., Opera House. S. A. Schloss, manager of the house, is in New York looking after next season's bookings.

Florence Gerald has been engaged for the part of Marfa Strogoff in William Morris's production of Michael Strogoff.

Harry Dull has rejoined M. E. Rice's In Old Madrid company to play his original part.

G. Harris Eldow was presented by his wife (Mary La Marr) with a bouncing baby boy on Feb. 21 at Frankton, Ind.

The Chicago Ladies' Military Concert Band, at present on its fifth annual tour, is reported to be drawing large and appreciative audiences. The advance work of the company is now in charge of J. C. Banks.

Carter, the magician, and his company opened the Keator Opera House at Homer, N. Y., on March 6.

Maud Dudley has resigned from the Walker Whiteside company.

Evelyn Gordon and company, who have been appearing in a repertoire of plays at the Appleton, Wis., Central Music Hall during the past week, succeeded in drawing the largest business in the history of that house.

The Blind Boone Concert company is reported to be doing good business in the Kentucky towns they are at present visiting.

E. Dave Smith left A Bunch of Keys at Elgin, Ill., and has assumed the management of the Lillian Kennedy company.

Irving French has closed a prosperous season of ten weeks in An Irishman's Troubles, and is now booking for his Spring and Summer tour, which will begin on March 29.

E. N. Burns, manager of the Memorial Opera House, Valparaiso, Ind., telegraphs to THE MIRROR that the Sackett Porter company broke the record there, playing to the largest business ever known in the history of that city. "The S. R. O. sign was out every night before 7.30," he says.

Frank Ambrose, T. C. Hamilton, James Allen, Louise Perine, Miss Burton, Kate Ambrose, and Mrs. T. C. Hamilton are members of Hamilton's Players, newly organized.

Burt Haverly was taken sick in Chillicothe, Mo., on Feb. 26. Mr. Sidney De Grey went on and filled his place very acceptably for three nights.

Robert Fraser has been engaged as stage director by David Henderson for Sinbad and will stage the new extravaganza which will be produced at the Schiller Theatre, Chicago, this coming Summer.

Jeppe and Fannie Delano have been in Nashville, Tenn., since November for their health. Miss Delano has been ill with throat trouble caused from swallowing a straw about two inches long while playing a papier mache cornet with Kendall's Pair of Kids company. Jeppe has been ill for more than a year with a complication of typhoid fever, lumbago and rheumatism, and is now recovering from a severe surgical operation.

Thomas F. Stratton, who has managed Rice's Comedians this season, will on Aug. 31 put out a repertoire company under the name of Stratton's Comedians.

Fanny Davenport, who will revive Cleopatra in Boston next month, has engaged Oscar Eagle for his old part of Kephren, and Esther Lyon Eagle for the part of Octavia. William A. Brady has kindly consented to release Mr. and Mrs. Eagle from The Cotton King company in time for them to appear at the Boston Theatre.

25TH ANNIVERSARY RECEPTION TO 1871
PRIMROSE & WEST
1896 AT MADISON SQUARE GARDEN NEW YORK.
AN ACTUAL REPPRESENTATION
OF THE GALA FESTIVAL OF
PRIMROSE & WEST 25TH ANNIVERSAIRY
IN THE COLOSSAL AMUSEMENT PALACE OF THE METROPOLIS.
MONDAY MARCH 9TH 1896

IN OTHER CITIES.

PROVIDENCE.

[illegible] Emerson, which was seen at the Opera House [illegible] proved to be the most enjoyable Easter production given here this season. Nancy McIntosh made a very pleasing impression as Christabel and her singing and acting won hearty recognition. Julia Steger and Marie Love scored hits also. Classic drama was the order of the week at the house. Julia Marlowe Taber and Robert Taber appeared in a repertoire comprising Romeo and Juliet, She Stoops to Conquer, As You Like It, Henry VIII, The Lady of Lyons and Twelfth Night and the performances were heartily enjoyed by large and fashionable audiences. An exceptionally fine co. supported the stars. The elaborate scenery and stage dressings were particularly noticeable. It is four years since Mrs. Taber (then Miss Marlowe) has visited us, and no one can say she was not given a cordial welcome on her return. During her performances both she and Mr. Taber were repeatedly called before the curtain. E. M. and Joseph Holland will A Contented Woman 12-14.

Down in Dixie, another fine portraying scenes of Southern life attracted the usual large audiences to Keith's Opera House 2-7. Notwithstanding the fact that a similar play to Old Kentucky was seen at this house last week, it did not affect business to any great degree, which it would. The play has a number of stirring and exciting scenes and was nicely presented by a good co., which included Mr. and Mrs. Milt G. Barlow, Nina Hayward, Clara Knox, Maurice Pike, and Frank Wakefield. The pickaninny band amused with their selections and the scene showing the cotton compress was very realistic. Northern Lights 9-14.

McKenna's Flirtation at Lothrop's Opera House 2-7 kept the audiences in a merry state. The author, Edgar Selden, played Timothy McKenna in a decidedly amusing way, and T. F. Thomas created no end of fun as Michael Ryan. During the play singing specialties were introduced by Perault and Newton and J. E. McElroy.

Kate Dallas in A Natural Match 9-16.

Harry W. Callender, who has been out in advance of one of The Paul Card cos. the past season, is once more back in town and has resumed his former duties as Clerk at the City Hotel.

The Providence Art Club tendered a reception to Julia Marlowe-Taber and Mr. Taber at the club rooms, afternoon of 5.

An effort is being made to have a portion of Dr. Jules Jordan's new opera Rip Van Winkle produced at the next Arion Club Concert.

Katherine Rober will appear at Lothrop's Opera House 16 for a week's engagement in a new play. Her band will be dispensed with for four weeks during her Boston and Providence engagements after which she will take to the road for eight weeks carrying her full organization.

Alice C. Keene who is living in retirement this season in Providence, owing to the illness of her infant son, contemplates starting in a new play entitled Madge the Mendicant. Her husband, James R. Keene is now booking time over the New England circuit. Mr. Keene is at present playing the genteel heavy part with the Vendetta co.

A case involving the ownership of some of the scenery for J. Z. Little's The World was heard in the sixth district court 2. The suit was brought by Adelaide M. Healey against Estelle S. Johnson, and was for the recovery of scenery. About a year ago Mr. Little, who lives in this city, contemplated a revival of the play and had a new set of scenery painted for the production, which he afterwards gave to his daughter Mrs. Healey. Later Edith Mai, who has starred in the play obtained a loan of the scenery, and when she got through with it, instead of returning it to Mrs. Healey, stored it in the cellar of Mrs. Johnson, who refused to give it up. The judge gave a decision for the plaintiff for $300 and costs.

Max Nathanson has foreclosed his mortgage vs. Sam Sanlson, proprietor and manager of the Pawtucket Opera House, and will sell all furnishings, etc., at public auction 9.

Mabel Love, whose dancing was a most pleasing feature in His Excellency, closed with the co here 28 and returns to England soon.

It is quite probable this city will have at least one night of German opera. William H. Wing is now negotiating with Mr. Damrosch for a date the early part of April.

James Macy will shortly take out The Count's Niece for a tour through the provinces.

One of the novelties of the season was the Cat Show in Association Hall 4-9. This was the first time it ever occurred in Providence.

Messrs. W. S. Perry and W. T. Hodson, well-known in this city as members of one of Lothrop's Stock cos., have secured the rights to produce J. Z. Little's World and will open at Wakefield, R. I., 16. A strong co. has been engaged and time has been booked in New England.

The new opera to be presented by the students of Brown University at the Providence Opera House in April, has been named Florida Water. The plot is based on the story of the search for the Fountain of Youth by Ponce de Leon. There will be ten principal characters and a chorus of about forty.

P. Eugene Sweet, an actor and elocutionist, formerly a member of Lothrop's Stock co., has commenced a suit against the Postal Telegraph Co. at Pawtucket to recover damages in the amount of $2,500. He claims a message was sent him from a Boston Theatre offering him an engagement, and that because of his not receiving the message promptly he missed getting the position.

Superintendent D. H. Campbell and Press Agent W. H. Mason of Lothrop's were the recipients of a number of old play bills dating back to 1850 9e. They included bills from Ford's Theatre, Providence Museum, and Providence Theatre, and performances were given by Maggie Mitchell, Edwin Forrest, Mrs. E. L. Davenport, Mr. and Mrs. Forbes, and Fanny Morrant. On one of the programmes Maggie Mitchell is down for an Irish song and jig.

James C. Padgett, who died in New York 16, was well known by old theatregoers in this city twenty years ago.

The complimentary concert tendered to D. W. Reeves in commemoration of his thirtieth year as leader of the American Band, occurred in Infantry Hall 4, and was liberally patronized. Owing to the stormy weather, a number of purchasers of tickets stayed away, so one could not judge the success of the affair from a pecuniary standpoint by looking at the house. It is needless to say that from an artistic point of view it was a decided success. The full American Band rendered selections, and Gertrude May Stein sang a number of solos. The audience was very enthusiastic.

HOWARD C. RIPLEY.

LOUISVILLE.

The Temple Theatre and the Grand Opera House were both closed week of 2. The White Squadron had been booked and extensively advertised for the latter house, but Manager James B. Camp, learning that the attraction was not up to the standard of the house, in that the co. was not first-class in every particular, promptly canceled the date, preferring to keep the house dark. The Bowery Girl opens at the Grand 9.

Charles A. Gardner as Karl in Fatherland enjoyed a profitable week at the Avenue 2-7. His song, "Apple Blossoms," was favorably received. The Fire Patrol 9.

Field and Hanson's Drawing Cards, a first-class variety organization, occupied the New Buckingham 2-7. Joe Flynn, Phyllis Allen, Stack and Ladell, and other first-class variety people made up an attractive bill, which drew good houses. Isham's Octoroons co. week of 9.

Frank Mayo was seen in Pudd'nhead Wilson for the first time in Louisville week commencing 2. The play, star and co. were favorably received. Adolph Klauber, of this city, played the part of one of the twins in the cast.

On account of illness of Emma Nevada the date of the Henrich Opera co. at the Auditorium 5-7 was canceled, to the great disappointment of the music lovers of city. Quite a number of tickets had been sold in advance, but Manager Quilp preferred to cancel the date rather than give his patrons a performance minus the prima donna.

William Hall, manager of the Avenue, is the recipient of a most flattering call to accept a benefit, and he has named April 3 as the date.

Billy Nichols, of the Temple Theatre, who has been quite ill, has recovered.

Ada Rehan is underlined for one performance here 11, when she will present The Taming of the Shrew.

Ed O. Ripley passed through the city 3 to join Hal Reid, with whose co. he is to finish the season.

Young Adolph Klauber, who has been successful in a small part in Frank Mayo's co., was called before the curtain upon the occasion of his first appearance here.

He was subsequent during the day by the Louisville Mandolin and Guitar Club, of which he is a member.

E. A. McDowell's piano recital at Music Hall was largely attended.

Natoma Park, a summer resort where numerous amusement events from a circus to comic opera have been given in times past, will probably pass out of existence, the grounds having been sold.

There are all sorts of rumors relative to theatrical changes to be made here next season. Manager John T. Macauley is already booking for the theatre which bears his name, and of which he will be manager next season.

It is stated that a managerial firm, having a chain of theatres in the South, is seeking to secure a lease on the Temple. It is also announced that the ground upon which the present Buckingham Theatre is built is for sale, and the local papers state that the Grand Opera House will pass out of existence and the New Buckingham take up its home at the old site. None of these rumors has been absolutely confirmed, but as the matter is common talk it is given here for what it is worth.

CHARLES D. CLARKE.

ST. PAUL.

At the Metropolitan Opera House 2 the concert given by Franz Ondricek, the Bohemian violinist, ably assisted by Isidore Luckstone, pianist, was a treat to the music lovers in St. Paul. A large and fashionable audience greeted Mr. Ondricek with a great burst of applause when he stepped upon the stage. In the opening number his beautiful interpretation of that magnificent composition, Paganini's First Concerto, convinced the audience at once that a master was playing. Mr. Ondricek is a wonderful and remarkable performer on the violin and each number was heartily applauded and encored. Mr. Luckstone is a pianist of great power and delicate touch. In his remarkable fine execution of a double piano number he was accorded a double encore and most hearty applause. Cawley and Lederer's The Merry World, Clair M. Patee, sole manager, was produced by a corps of clever artists 29-1 to good houses in the burlesques of Trilby and Around the Comic Operas, the characters were well sustained. Amelia Summerville was very taking as Trilby and gave a most amusing and clever interpretation of the character. Jeanette Bayeard was bright and clever as Little Billee. Lee Harrison does good work in the role of Jacko and the Landlord. David Warfield was excellent as Svengali and Abantar. Randolph Curry as Dodo and Wang. Willard Simms as Taffy and Joey. W. A. McCormick as The Laird, Hattie Moore as Mrs. Braggart and Robin Hood, each do good work. Marie Laurens is a pleasing vocalist and was excellent as Mephisto. Louis Grisse's whistling was a feature. The performance took well.

Fanny Rice and her co. of talented artists presented Nancy at the French Ball 3-4 to a large and appreciative audience, who thoroughly enjoyed the performance and gave Miss Rice a hearty reception. Fanny Fanny Rice is as delightfully clever and versatile as ever and is decidedly very funny in the part of Nancy, making it a very amusing and interesting character, winning the favor of the audience throughout the performance. Alice Vincent is gifted with a strong and clear soprano voice and a charming manner of expression. As Geraldine, a prima donna, her singing was a pleasing feature of the entertainment. W. H. Fitzgerald has a pleasing tenor voice and evidenced great versatility as a character actor in the part of Duke of Cargoyle. H. W. Pillman has a deep bass voice, and was excellent as Palmaro Tamborini. Beckie Haight as Tommy Smart, Nellie Berwick as Mary Barton, Eva Randolph as Dolly Green, Bera Haight as Lisette, H. Elgent as Punch, John Copley as Evasimmons do excellent work in their roles. The performance gave general satisfaction. A. M. Palmer's Trilby co. 5-9 Salvini 9-11.

At Litt's Grand Opera House the successful American drama, In Old Kentucky was produced by a very clever co. 1-7 opening to full houses. S. R. O. Laura Burt is a very pleasing actress and exceptionally clever in the role of Madge Brierly. She plays the part in a fetching manner that carried the audience with her. Miss Burt is a great favorite with St. Paul theatregoers. Kate Grandford was excellent as Althea Layson. Alice M. Snyder was very pleasing as Barbara Holton. Ralph Stewart as Frank Layson. H. B. Bradley as Colonel Dwolittle. Pierce Kingsley as Joe Lorey, John Mack as Neb, Paul Scott as Horace Holton carried their parts well and deserve favorable mention. The play is beautifully staged and the racing scene was quite realistic and caught the house. Lockhart's American and European Vaudeville 8-14.

Nellie Berwick, who opened with the Fanny Rice co. in September and closed engagement with the co. to join The Merry World co., again joined the Fanny Rice co. in St. Paul 2.

An enjoyable event was the reception tendered Franz Ondricek, the violinist, in the parlors of the Hotel Ryan on 2 by a large number of ladies from our leading families and many of the prominent musicians of the city. Some three hundred called to meet the artist.

Eva Randolph, who has been with the Fanny Rice co. for the past three years, played and originated the part of Dolly Green in Nancy at the French Ball, joined the co. again at Chicago to play the same part.

I. N. Morris is a clever and enterprising young author. His play, The Last Stroke, is an interesting story and the plot is finely worked up. The splendid staging given it by Manager Jacob Litt and the admirable interpretation of the story by so excellent a cast, with the large attendance it drew at the Grand during the past week, proved it a success and a winner for Mr. Litt. The play made a great hit.

Edith Pollock, who joined the Fanny Rice co. in Colorado Springs some three weeks ago and retired from the co. during the Chicago engagement, will join Joe Cawthorn's co. at Peoria, Ill., for the balance of the season.

Dr. G. W. Purdy presented his wife, Fanny Rice, with a beautiful St. Bernard dog, imported at a cost of $500. Dr. Purdy, while at Chicago last week was offered $1,000 to enter him at the dog show.

Manager A. M. Miller of Jacob Litt's In Old Kentucky co. says that they have done a splendid business throughout their trip from the Pacific Coast and that they broke the record of last year's visit in San Francisco, Cal., at the New California Theatre.

Beckie Haight, who sprained her ankle in Reno, on her way East from the Coast, and was laid up in hospital for ten days, has fully recovered and is now back in the cast of Nancy at the French Ball co., playing her parts and dancing as usual.

Grace P. Wolvin retired from the Fanny Rice co. in Chicago 1.

The John Stapleton co. are playing The Wife and Americans Abroad through Ca. Stone's popular circuit.

Manager G. W. Purdy and Representative Frank E. Morse of the Fanny Rice co., Manager Ambrose M. Miller of In Old Kentucky co., and Manager Clair M. Patee of the Merry World co., are genial and courteous gentlemen, energetic and wide awake in their line of business. They report having done a splendid business this season.

Mayor Robert A. Smith and members of the city council of St. Paul occupied several boxes at the Metropolitan on Monday evening, enjoying the performance of Nancy at the French Ball.

Manager George H. Kingsbury of the Grand, has appointed James T. Stroud assistant door-keeper and head usher. Mr. Stroud is an attentive and courteous young man and will make many friends.

A telegram was received by Fanny Rice upon her arrival at St. Paul, from William H. Crane of the co. of stars organized to play The Rivals, informing her that she was selected to play the part of Lucy in The Rivals. Miss Rice answered at once, accepting the engagement, and will be enrolled in the star cast, which is certainly a great honor.

GEORGE H. COLGRAVE.

TOLEDO.

Rice's 1492 drew three of the largest houses of the season Feb 28, 29. The big burlesque pleased everybody. It was the first time Richard Harlow had been seen here as the Queen, and he was a revelation. Bessie Bonehill never had a better part, and the audience seemed to never tire of her singing and dancing. Ross Snow's tramp specialty cannot be equaled. The Masqueraders were booked at the Valentine 2-4, but having closed, The Girl I Left Behind Me was substituted. The beautiful drama was so badly acted that it was a sore disappointment. The houses were light. Camille D'Arville 16-18; A Contented Woman 20, 21.

At the People's Frank Losee and Marion Elmore are doing good business with Shaft No. 2. They have a good co. and some fine electrical effects. Joe Cawthorn comes 17 for week. Horace Vinton's co. are playing their last week's engagement, changing the bill nightly. Houses packed.

The local military took a great interest in the Girl I Left Behind Me and attended in full uniform. Duncan Preston, the leading man of the co., was ill at the Jefferson Hotel here and his part was taken by Charles Jellinger the manager. Mr. Preston resumed his part Wednesday night.

The advance sale for Ada Rehan opened 4 and the house was sold almost solid the first day. Camille D'Arville will be entertained during her engagement here by Judge Doyle and family and Mr. and Mrs. Spitzer.

The Valentine will be dark 10, 11, owing to the closing of William Hoey in The Globe Trotter. Manager Soda has perfected arrangements whereby Duse and Nethersole will both appear here.

George H. Ketcham, owner of the Valentine, is also a politician of considerable repute. He will be the delegate from this district to the St. Louis convention when the Republican candidate for President is nominated.

C. M. ELSON.

MISS ADA REHAN
AND
MR. DALY'S COMPANY
UNDER THE MANAGEMENT OF MR. AUGUSTIN DALY.
3D ANNUAL TOUR

Commences March 2 in Pittsburg for one week, playing March 9, Toledo; 10, Columbus; 11, Louisville; 12, Nashville; 13, Memphis; 16 (one week), New Orleans; 23, Mobile; 24-25, Atlanta; 27, Richmond; 28, Norfolk; 30 (one week), Washington, D. C.; April 6, Philadelphia; 13 and 20, Boston; 27, New York city; May 4, St. Louis; 11, Kansas City; 12, Omaha; 18 (three weeks), San Francisco; June 7, San Jose; 9, Oakland; 15, Chicago and close of season.

The Southern Tour under the direction of KLAW AND ERLANGER | The San Francisco engagement with MR. AL HAYMAN

DETROIT.

Too Much Johnson in which Mr. Gillette has been so successful in the East, opened at the Detroit 2 to a large audience, which was duplicated at the other performances 3, 4. It was the first time the play has been presented here, and apparently pleased the house. Inasmuch as it seems to be a money maker, and has been successful wherever brought out, it might be rather hypercritical to question its merits, for the main thing nowadays is not what quality a play may possess, but will it draw. The play is funny there is no mistaking, but the fun is too long drawn out, and too much of the forcing process is needed to make it go. In the hands of an inferior co. it would simply fall flat, but as acted by Mr. Gillette and his associates it accomplishes its purpose, namely that of raising a laugh. The character of Cuss Billings as assumed by Mr. Gillette is unique in its way, for as a liar pure and simple it never had an equal on the stage. Now there are liars and liars, and some liars are more consistent than others, but such a liar as Mr. Billings has not a single redeeming trait, and instead of carrying the audience with him and taking them into his sympathy, he makes the main man a man whom no one could help but despise, and the only chance he has to square himself with the audience, and his wife at the same time, he brushes aside and goes deeper into lying. As a monumental liar Mr. Gillette's character will stand unequaled for years to come. At the same time it is one which will not win much favor at the hands of a critical audience, nor will it add to Mr. Gillette's reputation. Mr. Gillette was warmly received and called many times before the curtain. The first night the audience insisted upon his making a speech, and he responded in one word, "Thanks," which was the shortest curtain speech of the season. The co. which Mr. Gillette has surrounded himself with is an excellent one. Particularly good work was done by Ralph Delmore as the Cuban painter, Maud Hasian as Mrs. Billings and Miss Kate Meek.

Charles B. Hanford, Elita R. Spencer and Nora O'Brien will open at the Detroit on Thursday evening, and will hold the boards for the remainder of the week. The programme they offer is a brilliant and interesting one, and includes The Merchant of Venice, The Hunchback, and Julius Cæsar.

Hanlon's New Superba is running 1-7 at the Lyceum and doing an immense business. So many new devices, tricks, embellishments, etc., have been introduced into the old piece, that it it had not been called the New Superba we would hardly think it had any connection with the old one. The scenic effects and costuming are gorgeous and dazzling in their brilliant variety. Next week at the Lyceum Frank Bush's Girl Wanted will come forward.

Slaves of Gold, a pretty drama, is at Whitney's 1-7 and is being deservedly well patronized. Elmer Grandin, the author, takes the principal character, William Hope, in a very able manner, and is admirably supported by Ina Mountford-Grandin as Grace Hope. The play is an excellent one of its kind, strong, clean, telling a good story and enlivened with plenty of the comedy element of the right sort. Dan McCarthy in The Cruiskeen Lawn follows at Whitney's.

At the Empire Rentz Santley Burlesque co. is the current offering 1-7. The most interesting features of the entertainment is a musical burletta entitled The Twill Be Club and a burlesque called Robin Hood, Jr.

The stock co. at the Capitol Square is doing some very good work in the presentation of the old English melodrama, Ticket-of-Leave Man. There is also a good vaudeville programme this week, furnished by Bruns and Nina, assisted by Professor W. A. Parry in a sketch entitled Variety is the Spice of Life, Eugene Mack, singing and dancing, Lillian Floyd, singing, and Hanson and Mack in a sketch called The Emigrant Girl.

K. MAL.

SAN FRANCISCO.

Paderewski's reign supreme has closed at least for the time being at the California Theatre, and during the six matinee recitals he took in more money than the house has seen in many a day. At the Saturday matinee there was not even standing room at $5, $3, and $2 from the bottom of the house to the top.

Keene closed a good house Saturday night to make way for jolly Nellie McHenry in her farce-comedy of The Bicycle Girl, which opened Monday night. She was greeted with a large and enthusiastic house, and this latest run on wheels seemed to catch its favor and strike a popular vein with the patrons of the house.

At the close of Miss McHenry's engagement Milton Royle's new play entitled Mexico is billed for the California.

Frederick Warde opened his two weeks' engagement at the Baldwin in The Mountebank to an exceedingly fashionable audience, the old first-nighters being out in full force during the production. Mr. Warde will give to the theatregoing public of San Francisco, besides his opening piece, The Lion's Mouth, Virginius. His co. is practically the same as during his tour in the East, being composed of Charles D. Herman, Charles Sutton, Beverly Turner, H. D. Byers, Harry Barton, Ernest G. Warde, J. Landers Stevens, John Hickey, George Fullerton, Fanny Gillette, Isabel Waldron, Lucie Moore and Craig Garrick.

There is no one in the profession who visits the coast more popular in San Francisco than genial Frederick Warde and he always makes The Bohemian Club his headquarters and entertainment is never lax in his honor.

The Old Lime Kiln holds the boards for another week at the Columbia and that delightful old sign which imparts to the public the fact that they will stand up or go elsewhere has been seen in front of the box-office every night during the past week. Beginning this week the management adds to the programme be the appearance of specialists between the acts, Ittly Gertie Carlisle being the attraction this first week.

Following Miss Putnam's production will come Eugene Canfield in A Railroad Ticket, after which a New York co. in Mark Twain's Pudd'nhead Wilson will be seen.

At the Tivoli, the revival of Der Freischutz has proved a success and will enjoy another week's run. A hearty welcome was given to Ida Valerga and Kate Marchi at their reappearance, and with Raffael, W. H. West, Arthur Boyce, Marcel Perron and Martin Pache in the cast, Von Weber's favorite opera has been rendered in a very acceptable manner. Theresa Coudray made her debut Thursday night, alternating with Miss Marchi in the role of Annie. Miss Coudray, who in private life is known as Anna Schnabel, is a light soprano, and has already appeared successfully in German in this city.

The ever-popular Rip Van Winkle will be the next attraction at the Tivoli, with Ferris Hartman in the title-role and little Gertie Carlisle and Pearl Landers as the children, and it is therefore to be expected that the old Dutch story will go off in excellent style.

The Tivoli's orchestra, with Louis Heine as director, maintains its position at the head of the line here in the city, and its scenery, costumes and accessories do credit to the management.

With For Wife claiming the attention of the patrons of Morosco's Grand Opera House, and Monday night The Pulse of New York, another realistic drama was put on and proved to be a great success, the cast of characters being as follows: Polly Morton, Florence Tempo; Mostar Slavenska, Julia Blanc; Edward Dentuson and Ricardo, Eugene Moore; Philip Holt, Fred J. Sutter; Guarismo, Frank Hatch; Sammy Snapper, Charles W. Swain; Dicy Moran and Templeton Tippett, Charles E. Lothian; Policeman Mehorley, J. Harry Benrimo.

The scene on the New York L was particularly well done, the scenery having been painted in the house, and showed that the artists had good knowledge of metropolitan scenes.

The Tavary Opera co. closed a profitable business at the Baldwin Saturday night and crossed the bay to the Macdonough Theatre in Oakland for a couple of performances. The co. is probably better suited to the rendering of German opera than Italian and succeeded better with those scores and seemed to strike the sympathy of the public in a greater degree than in the Italian productions.

Nat Goodwin will present his In Missouri at the Baldwin in May, and is sure to make a big success, as he has ever been popular with the Frisco public.

Hoyt's A Milk White Flag follows Frederick Warde at the Baldwin with a full, strong Eastern co. August Daly's Players will also be seen at the Baldwin in April. Charles J. Richmond, who is now Daly's leading man was popular here with Rose Coghlan's co., but played only one week before the co. disbanded. The Countess Valeska is billed for the entire production.

The Carleton Opera co. opened Monday night at Grover's Alcazar with a good house. Mr. Carleton and his co. have always been very popular with the lovers of light opera in San Francisco, and their reappearance is most decidedly a gratification. Mr. Carleton brings with him an excellent co., including in its personnel Rena Mainson, a new prima donna, who has met with success wherever she has been heard; Sarah Carr, prima donna mezzo-soprano; Clara Wisdom, contralto; Salma Rough, second soprano; J. C. Taylor, primo tenore; George Campbell, primo tenore; W. H. Hamilton, basso; W. T. Carleton, Jr., baritone; Tom Ricketts, bufo, and Emma Weiss, prima danseuse.

The orchestra is under the direction of W. C. Smith, and the repertoire includes Lilly of Killarney, Chimes of Normandy, Dorothy, Bohemian Girl, Fra Diavola, and others.

The Lily of Killarney opened the engagement last night with an appreciative audience, and was exceedingly well received, judging from the applause and frequent calls for encore.

At the Auditorium, Sousa's Band will be heard the latter part of this week, and will be followed after on by the renowned violinist, Herr Emil Ices, and the great Wagnerian singer, Madame Materna, and arrangements are already being made to welcome them with a reception upon their arrival at the Palace Hotel.

The Orpheum presented so good a programme during the past week that not a few complimentary things were said of it, the entertainment being bright and amusing and the specialties first-class. The Patriers, the Garrisons, Billy Carter and Carroll Johnson continue in high favor and are billed for another week. The Orpheum managers are energetic in securing new attractions weekly, and this week Foreman and Farnan, comedians from the Tivoli at Sydney, Australia, the Roseys, Irish singing and dancing comedians and gaggers, and the Brothers Dantas, musical eccentrics from the Folies Bergeres, Paris, will contribute to the entertainment of the patrons of the house.

JAMES F. J. ARCHIBALD.

DENVER.

After the innumerable musicales, benefit performances and amateur entertainments that always follow one another in quick succession in the few weeks preceding the beginning of Lent it seems rather quiet in town this week, particularly as both the Tabor and Broadway are dark. In fact the only amusement, if such it may be deemed, is to be found at the Orpheum Theatre where the Holden Comedy co. plays the Inside Track the first half of the week and follows it with the Denver Express during the latter portion. I understand that this co. has still two weeks' time to fill in this city and that next week it will produce Dangers of a Great City. Owing to the absence of any other place to go, large crowds have flocked to the Orpheum this week.

Like an oasis in a desert, the minstrels to be given at the Tabor by the Bohemian Club looms up most attractively and present indications point to one of the most successful affairs of the kind ever given in this city. Between sixty and seventy people will be upon the stage in the First Part, including most of the city's best male singers. The performance will be under the direction of A. W. Fremont, who will act as interlocutor, while Tony Lohman's orchestra will furnish the music. The street parade will be participated in by all the club members, and even the Elks' ball, which occurs 17, will be as nothing compared with it.

Edwin Milton Royle's Mexico appears at the Tabor five nights and matinee, beginning 4, while upon Friday afternoon and Saturday night, 6-7, Paderewski, accompanied by Marsick will be the attraction. Sol Smith Russell and A Milk White Flag are coming in the near future.

Colonel William H. Bush, the genial manager of the Broadway, has just returned from a six weeks' European tour, which combined business and pleasure. The Broadway reopens 2 with Sinbad, followed by Sousa's Band, Frawley co. and Richard Mansfield.

It is probable the Lyceum will open 7 with the Kempton Comedy co., presenting The Black Flag and Queen's Evidence, playing to popular prices.

There is a very neat war of words being waged in the newspapers anent the Tabor's new and excellent rule requiring ladies to remove their hats. One lady, who did so and held the aforesaid hat in her lap during the performance, had it run against and trampled upon by a very awkward man who fell over several people in his efforts to reach the aisle and meet his "friend outside." The lady in question, protesting to a newspaper reporter, suggests, and wisely, too, that she for one shall not remove her hat so long as "the-men-who-must-go-out-and-see-a-friend" continue to exist. The man who cannot resist the temptation to take a drink or smoke a cigarette for three hours had better stay away from the theatre. The procession of the stags, and sometimes other men as well, so observable between acts, is becoming a nuisance in large theatres. The lady who is supposed to have made the protest suggests a remedy, viz., that men who desire to leave the theatre between acts shall purchase tickets in a certain specified portion of the theatre, and that persons who fail to sit in this condemned section will forfeit their tickets if they leave their seats.

I understand that Evelyn Estes, who made such a pronounced hit in the operette, Coquette, and who possesses a voice of excellent timbre and much sweetness, will, upon June 1, go to Paris to become a pupil of Marchesi.

Edgar Temple Saylor sang at the Stark concert last Sunday evening and made an excellent impression.

F. E. CARSTARPHEN.

BUFFALO.

At the Star Theatre 2-4 Sowing the Wind played to good audiences. The present cast is practically the same as that which appeared here last season. Mr.

Gilmour as Brabazon, the widower, and Miss Hampton as Rosamond, appeared to good advantage in their parts. William Gillette in Too Much Johnson 9-14.

At the Lyceum Theatre 2-7 Sutton Vane's strong melodrama, The Cotton King, drew crowded houses at every performance. This is a melodrama which excites and thrills us at every move. The ponderous machinery, the machinations of the villain as he attempts to have the life of the young girl crushed out by the descending elevator are strong scenes. White Crook 9-14. B. L. H.

JERSEY CITY.

Bonnie Scotland was presented at the Academy of Music 2-7 to light patronage by Sidney Ellis' fine co. The production was perfect in every detail, and the scenery called forth applause. Robert V. Ferguson is the comedian, and he is a finished actor. Frank Lander is the leading man, and George Johnson is a good villain. Louise Rial plays a difficult role, but she does it justice. Horace Lewis plays a traveling showman, and the comedy lovers are capably taken care of by John Crumpton and Christie Maclean. There are plenty of Scotch dances and songs, and a trio of singers render fine selections. Down in Dixie 9-14. Otis Skinner 16-21.

William Hoey and the Globe Trotter were booked at the Academy of Music for 16, but as Mr. Hoey closed his season 1, Manager Henderson secured Otis Skinner in His Grace Grammont, and possibly repertoire.

Cud Given, formerly ahead of Rush City but now advance of On the Mississippi, was a visitor 1, 2.

Manager Sidney R. Ellis, of the Bonnie Scotland co., attended the Robert Fitzsimmons entertainment at the Madison Square Garden, New York, 29. When Mr. Ellis entered the Garden he had a big diamond pin in his necktie. When he came out the diamond was gone. Stolen.

Fifty members of the Caledonian Club occupied seats at the Academy of Music 4, and enjoyed the performance of Bonnie Scotland.

Hoboken Lodge of Elks initiated thirty-three men at the meeting 6.

Manager Frank Henderson has the latest fad, and it is now part and parcel of his Academy of Music. A uniformed boy stands in the lobby of the theatre behind a neat little table upon which rests a lighter, and hands out tobacco cigarettes to all who apply between the acts. The cigarettes disappear in a rapid manner.

Milton Taylor, who plays Jason in The Land of the Midnight Sun, is at his home in this city for a few days. The co. is resting. Mr. Taylor has been visiting our local theatres and will appear with his co. in this city 30-April 4.

Manager George Hartz, of the Lyric Theatre, Hoboken, contemplates taking a New York success to London for production. WALTER C. SMITH.

MINNEAPOLIS.

At the Metropolitan Opera House Old Hoss Hoey presented The Globe Trotter Feb. 27-1 opening to a good sized but rather disappointed house. The farce is not over funny, but serves as a fairly satisfactory vehicle for the display of Mr. Hoey's peculiar talents. His support was entirely adequate. Mattie Vickers dividing the honors with the star. A. M. Palmer's excellent co. played a return engagement 2-4 in Trilby, to fair business. H. C. Carleton, a recent addition to the co., appeared to marked advantage in Svengali, and Mabel Amber was cordially received as Trilby. The others were equal to the requirements of their respective roles. Fanny Rice in At the French Ball 5-7.

At the Bijou Opera House Jacob Litt's new production, The Last Stroke, opened a week's engagement 1 to very large and enthusiastic audiences. The piece abounds in dramatic situations and patriotic sentiment, and the scenic investiture was appropriate and handsome. It scored an emphatic success. The co. was an exceptionally strong one. Frederick de Belleville as Don Julio made a decidedly favorable impression. John T. Sullivan made a dignified and forceful priest. Edgar Forrest was an admirable Zalva. Ada Dwyer was happily cast as Senora Martinez, and Madeline Lack gave a charming personation of Margery Blake. In Old Kentucky 8-14. Albani, assisted by Vanderveer-Green, Ernest Schelling, and Norman Salmond, appeared in concert at the Church of the Redeemer 4, before a large and brilliant audience.

The Globe Trotter closed 1, and the co. left 2 for New York city. Mr. Hoey's manager announces that Evans and Hoey will be seen together again next season in an elaborate revival of A Parlor Match. Manager Jacob Litt was in the city week of 1, superintending the production of his new play, The Last Stroke.

F. C. CAMPBELL.

GALVESTON.

Fabio Romani was inflicted on a good-sized Sunday-night house at the Grand 23. Skirt and Spanish dances were interspersed as additional attractions and constituted the only feature of even slight interest. Henry E. Dixie found a most cordial welcome awaiting him 24 and the large audience extending it was well repaid by a capital performance of The Lottery of Love. The excellence of the representation bore good fruit and the next night saw another good crowd present prepared to enjoy An Evening With Dixey, as the entertainment was styled. The feeling at its conclusion, however was unanimously unfavorable and the time looked upon as utterly wasted. The programme was not adhered to, Dixey was reprehensibly careless and indifferent, and the friends created at the previous performance were accordingly disappointed.

Lincoln J. Carter's Fast Mail No. 2 enjoyed fairly remunerative patronage 29, and met with the usual enthusiastic reception accorded on previous visits by the habitues of the upper regions. The sensational effects remain the prominent feature and the cast has not been improved upon. Next week, Lewis Morrison, Ethe Ellsler, Texas Steer.

Thomas Kierns, the stage manager of the Dixey co., was on the sick list while here, his parts being taken by Manager Horace G. Thrum.

Fred Weis, the genial treasurer of the Grand, is again at his window after a week's vacation spent in New Orleans.

Clinton Vidor, erstwhile treasurer at the Tremont and Grand, accepted a similar trust with The Fast Mail co. and left with that organization. Clint is well known in the profession and has the best wishes of his many friends here who hope to see him return some day as a manager. C. N. RHODE.

CHARLESTON.

The past week, considering the number and diversity of its theatrical attractions, was one of the best that Charleston has had this season.

The Twelve Temptations 26 drew a fair house, but the co. and specialties were hardly up to Manager Vale's standard.

The inimitable Herrmann in his wonderful delusions and Madame Herrmann in her wonderful illusions were able to fill the Academy of Music 27 at advanced prices. The Trilby seance, wherein Madame Herrmann is kept suspended in mid air apparently unsupported for several minutes is one of the most startling of the magician's many original feats.

On the Mississippi, one of the best of Davis and Keogh's melodramatic productions, drew more than the usual Saturday night business at the Academy 29.

Barney Fagan's rather crude musical comedy, Paradise Alley, was given to good business 2. The co. is strong and contains many old favorites, who will make the piece a go.

Roland Reed 6, Emily Bancker 7, Country Cousin 9 Henry E. Dixey 13, 14; Tar and Tartar 16, 17.

Manager Will T. Keogh returned to New York 27.

Managers Greschell, in advance of Emily Bancker, and Blaisdell, representing Country Cousin, were in the city last week. R. M. SOLOMONS.

MILWAUKEE.

The present week has been a very quiet one at the local houses, the Davidson being closed and does not reopen until 9, when Olga Nethersole comes for a week. Miss Nethersole made many friends on her former visit, and it is reasonable to think she will be given a hearty welcome during this engagement.

Charley's Aunt is having a successful week at the Bijou, and the comedy is well received by the audiences. Frank Burbeck plays Sir Francis Chesney, and leaves nothing to be desired. Nannette Comstock plays Kitty Verdum in a delightfully natural and artistic manner, and, being a very charming woman naturally, quite captivated the audiences. The balance of the caste is satisfactory.

The Count of Monte Cristo has been given by the stock co. at the Academy this week, but is beyond their capability.

Acting Manager M. A. Yack of Charley's Aunt co. made his debut as an actor very suddenly last Sunday, assuming the part of Charles Wykeham for Ed Abeles, who missed the train in Chicago. Considering that this was his first appearance on any stage he did remarkably well.

Gus C. Weinberg returned from Cincinnati last week, the change at Freeman's from continuous performances to a combination house terminating his engagement. E. T. MCDONALD.

KANSAS CITY.

Theatrical matters have been a little quiet during the past two weeks, and during the present week only three theatres have attractions. A Trip to Chinatown opened 1-7 at the Grand Opera House to two audiences, each of which brought forth the S. R. O. card. Burt Haverly as Welland Strong and Laura Biggar as the Widow made a pair hard to beat, and they succeeded in thoroughly entertaining their audiences. The balance of the cast included Sidney De Grav, John T. Brown, Georgia Bryton, Maud Byring and others. Joe Cawthorn 8-14.

The Ninth Street Opera House presented Katie Emmett in her new play, Chat, An American Boy, 1-7 Her character in this is similar to that which she has previously appeared in, and as usual she made a very interesting and entertaining boy, and the plot of the play and the scenery were fairly good. New York Vaudeville Stars 8-14.

Sol Smith Russell will soon appear at the Coates, presenting a new play. The management of the Coates Opera House has just finished putting in an addition to the extensive steam heating arrangements on the stage, which will give radiation enough to protect the performers thoroughly from the cold.

Niblo's Humpty Dumpty co., fairly strong in specialties and providing a good entertainment, pleased fair houses at the Gilliss 1-7 at popular prices.

FRANK B. WILCOX.

OMAHA.

The Vendetta was fairly well presented at the New Creighton Feb. 23-29 by W. R. Ogden. Ten consecutive performances of the same play was too much for a city of Omaha's population.

The capable protean actor, Frank Bush, drew six good houses at the Creighton 1-4 in Davis and Keogh's Girl Wanted. Mr. Bush is exceedingly clever and has more than ordinary support. The piece is not the greatest we have ever seen, but serves as a vehicle to exploit Mr. Bush's versatility. The handsome stage appointments of the Creighton have just been supplemented by an exquisite conservatory scene, the accomplishment of William Grabach, the scenic artist.

Morrison's Faust produced at Boyd's 27-29 to more than average houses was a beautiful stage picture. Porter J. White's Mephisto was praiseworthy. Hoyt's recent contribution to dramatic literature, A Milk White Flag, at Boyd's 1, 2 was a success, a good house Sunday night and not an unsold seat on the final evening. The drawing card is Frank Lawton whose business and acting is most fetching. The co. will jump from Omaha to San Francisco without stop.

R.

ATLANTA.

At Henry Greenwall's New Lyceum Theatre Max O'Rell lectured this week on Her Royal Highness, Woman, and drew an unusually large and cultured audience. It was his first appearance here.

Ada Rehan is soon to play an engagement here for the first time.

The next attraction at the New Lyceum is Paradise Alley.

Roland Reed is underlined for an early appearance which will be his second engagement here this season.

The attractions to be are rather scanty and there are not many more that will visit the Gate City this season.

Manager Michael has gone to Savannah on a flying trip. ALF FOWLER.

INDIANAPOLIS.

The Gustav Hinrich Grand Opera co. at the English Feb. 27-29 drew only light audiences but gave a successful performances.

The Grand had Peter Dailey, assisted by Jennie Yeamans, in The Night Clerk 27-29. The attendance was excellent and the performance satisfactory. Robert Downing in The Gladiator had a good audience 2.

The Park gave its patrons Lincoln J. Carter's Tornado 27-29. Every performance was greeted by a large audience. The Park audiences are holding up better than the average. Oliver and Kate Byron in Ups and Downs of Life 2-8.

Sam Devere's big co. of specialists are at the Empire 24.

Manager Charles Timmerman of the Empire was tendered a benefit 5, every seat in the house being occupied. CHARLES F. KENNEY.

SAN ANTONIO.

A co. with Loraine Hollis as star opened opened up at the Grand Opera House 26 in Forget-Me-Not, but although billed for 27 also, they did not play.

Miss Hollis was pretentiously billed but the co. proved to be very poor.

Lewis Morrison in Faust did a good business at the Grand 28, 29. His production was better than ever. A Texas Steer 9; Ethe Ellsler 10, 11.

WILLARD L. SIMPSON.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Sarah Bernhardt opened in Izeyl to an enormous house and received an enthusiastic reception Feb. 26. La Tosca 27; Gismonda 28; Adrienne Lecouvreur 29. The house was packed at every performance and Bernhardt and the leading actors of the co. received four and five recalls at the end of each act 29. The Laval students attended in a body. E. M. and Joseph Holland opened in A Social Highwayman 2 to a slim house. It is the first visit of the Holland Brothers here, but they have made a hit. Bertha Creighton gave a graceful and finished performance of Elenor Burnham. Mrs. McKee Rankin, an old Montreal favorite, did well with a small and somewhat thankless part. Olive Oliver was good as the adventuress. St George's Minstrels 10, 11.——QUEEN'S THEATRE (Sparrow and Jacobs, managers): Camille D'Arville opened to a good house 2 in Madeleine, or The Magic Kiss, and repeated the success which she made here in the same opera last season. Maud and Hilda Hallins, two more favorites, were accorded quite a reception. The opera is prettily staged and costumed.——THEATRE ROYAL (Sparrow and Jacobs, managers): Owing to a washout on the Boston and Main Railroad the Rush City co. did not arrive in time to give the usual afternoon performance 2, but opened in the evening to a good house. The play serves as a vehicle for the display of a number of clever specialty people, who gave an excellent performance. The Fast Mail 9-14.——THEATRE FRANÇOIS (A. E. Phillips, manager): The François opened 2 as a continuous performance house under new management. Owing to the washout on the Boston and Maine line several of the specialty artists did not arrive, and so the house opened at 8 P. M. instead of 1 P. M., as originally intended. The theatre has been repainted and upholstered and looks bright and pretty. The stock co. gave a very creditable performance of The Black Flag, and the specialties introduced between the acts, including Saharat, the dancer, the male Patti, and some clever contortionists, were excellent. Ticket-of-Leave Man is underlined 9-14. For this production the services of W. H. Hartford, who made a hit here in Jack Harkaway, have been secured. Mr. Sackett, the business manager, welcomed the audience and outlined the policy of the house in a neat speech.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): The Brownies 9-14.——TORONTO OPERA HOUSE (Ambrose J. Small, manager): Steve Brodie opened 2 in On the Bowery to a house jammed to the doors. The piece presents some very startling episodes, principally Brodie's jump from the Brooklyn Bridge and the rescue in the fire scene. William Mitchell as Daniel Delaney, the "bum," was very clever and made a hit. Rush City 9-14.——MASSEY MUSIC HALL (E. Suckling, manager): The Forresters' concert 5; Buffalo Symphony Orchestra 10, including the distinguished pianist, Rafael Joseffy.——CRYSTAL THEATRE (Frank Lewis, manager): In the Curio Hall are the Zarros, the Whites, and Eddie Evans, while in the theatre an excellent co. is presenting Master and Man to big business. The cast is a good one. C. H Hayshead, Ed O'Connor, W. Scott, and Josephine Neills are worthy of special mention.——ITEM: The annual benefit of the Theatrical Mechanics will take place 13. The programme includes the pick of the local talent. The Rush City co. and the artists at the Crystal Theatre will also contribute.

CORRESPONDENCE.

ALABAMA.

EUFAULA.—MORRIS OPERA HOUSE (Jacob Stern, manager): Dark Feb. 24-29.

ANNISTON.—NOBLE STREET THEATRE (R. St. John, manager): Black Crook Feb. 29 to a crowded gallery, small down stairs. The specialties were very good, particularly Reno and Reno.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Ben S. Thiess, manager): On the Mississippi Feb. 25 to fair business; very poor performance. Black Crook 27 to good house; fair performance. Max O'Rell 28 crowded house and well-pleased audience. Twelve Temptations 2, 3; Paradise Alley 9; H. E. Dixey 10; Nat Goodwin 11 Emily Bancker 13, 14.

DECATUR.—ECHOL'S OPERA HOUSE (John C. Gordon, manager): Wild Goose Chase co. 3 pleased a fair house. Bowery Girl 5. Fabio Romani 7.

MOBILE.—MOBILE THEATRE (J. Tannenbaum, manager): On the Mississippi Feb. 24 to a fair audience. Humorous features and scenic effects helped wonderfully to make this play pleasing. The Della Fox Opera co. 28, 29 brought out a full house; the co. excellent and performance good; endorsed generally by the large audience present.

SELMA.—ACADEMY OF MUSIC (Louis Gerstman, manager): The house was dark Feb. 24-29. Edward Harrigan in Old Lavender 4; Black Crook 5.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (J. C. Murta, manager): Friends Feb. 22 gave a pleasing performance to a very appreciative audience. The entire co. were called before the curtain several times. Lillian Lewis 7; Turkish Bath 10; Della Fox 18; Thomas Keene 21.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): House dark Feb. 23-29.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleit, manager): Friends Feb. 24 to an excellent house. The play is a favorite one here, and the co. met a pleasant reception. Henry E. Dixie 2; Private Secretary 6; Della Fox Opera co. 16; Thomas Keene 18; Effie Ellsler 25-27; Spooner Dramatic co. 30, 31.

ARIZONA.

PHOENIX.—OPERA HOUSE (Hirschfield and Fleishman, managers): Dark Feb. 24-28. Ezra Kendall 29; Thomas W. Keene 3; Georgia Minstrels 10; Hoyt's A Texas Steer 12; Black Crook 24, 25.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Eugene O'Rourke in The Wicklow Postman drew fairly Feb. 24, 25. Thomas Keene gave the most artistic rendition of Louis XI. ever seen here 26, and Richard III. to good business 27. A. M. Palmer's co. drew well 28, 29. Richard and Pringle's Georgia Minstrels 2, 3; A Pair of Kids 6, 7.——BURBANK THEATRE (Fred A. Cooper, manager): Dailey's co. in The Fire Patrol drew largely week ending 29. The Power of the Press 1.——ITEMS: Frederick Warde, during his stay here, won for himself a reputation for nerve second to none by lecturing before the Friday Morning Club, composed entirely of new women, and declaring himself in favor of the woman we cherish, and not of the bicycle-pushing-riding-astride woman of the present.—E. W. Rouze, business manager for Ellen Beach Yaw, is registered at the Hollenbeck.—Through the generosity of Manager Cooper and the Dailey co., who volunteered their services, a handsome amount was realized for the Newsboy's Home by the benefit given them at the Burbank 26.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): Tavary Opera co. Feb. 26, 27 in Il Trovatore, Bohemian Girl, and Carmen. Business only fair. A. M. Palmer's Trilby co. 4. Coming: Nellie McHenry, Fred Warde co.——OAKLAND THEATRE (J. J. Collins, manager): Our Batchelors week beginning 24, with M. J. Hooley and Paul Craig in leading roles.

FRESNO.—BARTON'S OPERA HOUSE (Robert G. Barton, manager): Thomas Keene Feb. 24 in Hamlet to large but generally dissatisfied audience. Play poorly mounted, and the star evidently in bad voice. Katie Putnam 4; Hoyt's A Texas Steer 10.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Sousa's Band drew large houses matinee and night Feb. 25; audiences highly pleased. A. M. Palmer's co. presented Trilby to light business. It deserved better. Sinbad 14; James O'Neill 17, 18.

SAN JOSE.—HALL'S AUDITORIUM (L. Henry, manager): Marie Tavary co. in grand opera Feb. 24, 25 gave a splendid performance, and deserved better patronage. Sousa's Band was greeted by a full and enthusiastic house 27. Myrta French sang with effect.——KING'S CONSERVATORY OF MUSIC (F. Louis King, director): Ida Scheller gave a recital to an appreciative audience 24. Frederick Warde 16-18; Sinbad 21; Texas Steer 23; James O'Neill 25, 26; Hoyt's Milk White Flag 29.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Dark Feb. 23-29.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): Dark Feb. 22-29. James O'Neill in Monte Cristo 3; the Frawley co. in The Senator 12; the Chicago Ladies' Quartette 19; Kate Putnam 30.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): William Cumback, lecture, "The Model Husband," Feb. 24, large house; appreciative audience. A minstrel performance by home talent 7.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): James O'Neill in Monte Cristo 2. House dark 3-11. Friends 11; Chicago Lady Quartette 18; Katie Putnam 28.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): The Wilbur Opera co. finished the week of Feb. 23 to tremendous business and they have been rebooked for a week in April. The Two Johns drew a fair audience 2. Otis Skinner and a finished supporting co. presented his new play Villon the Vagabond 3 before a delighted audience, who were charmed with the artistic advancement the young star has made. Wizard of the Nile 4, 5; Town Topics 6; Bunch of Keys 7; The Governor 9; On the Mississippi 10. Vaudeville continues to flourish at the Auditorium to the delight of the capillary rows and the supervisors of the box office.——ITEMS: J.D. Leffingwell, ahead of Otis Skinner, was greeted cordially by his old confreres on newspaper row. He was at one time dramatic editor of the *Telegram*.—W. M. Smith, formerly of this city, has closed with the James C. Roach co. and will have charge of the business interest of Hoyt's A Midnight Bell. A flutter has been caused in certain lines of society by the loss from their number of several misses who joined the merry chorus of the Wilbur Opera co. and left town with them. A double force of decorators are at work at Parson's new theatre and it is confidently expected the opening will occur the last of this month. Before the Summer months, a roof garden will be completed on this new edifice which will supply a long felt want.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): George Edwardes' co. in His Excellency did a great business Feb. 25, playing to S. R. O. It is seldom a better pleased audience has left the house. The Whitney Opera co. in Rob Roy was but a repetition of the above results 29, for with Juliette Corden, Lizzie McNicoll and a host of other popular entertainers it could not be otherwise. Frank Daniels and his jolly co. gave The Wizard of the Nile to a crowded house 2; the performance took unusually. The *Evening Leader* devoted two columns of praise to all concerned. 1492, 5, 6; May Irwin 7.——GRAND OPERA HOUSE (G. B. Bunnell, manager): The Private Secretary 27-29 with Dan Packard in the title role and James W. Bankerson as Cattermole drew large houses at every performance and gave great satisfaction. The Prodigal Father opened for five performances 2 to good-sized audience. It is rather an amusing conglomoration of a little of everything that causes laughter. Jolly Old Chums 5-7; Darkest Russia 9-11.

BRIDGEPORT.—PARK CITY THEATRE (Parsons and Jennings, managers): The Whitney Opera co's return visit in Rob Roy Feb. 28 was a duplicate of its former success. Vale's Newest Devil's Auction 29, good business. The new leading soubrette, Mamie Conway, is remarkably clever. Otis Skinner's initial appearance here as a star was in Villon the Vagabond 4 and was a

The Apex of Bicycle Perfection

is represented in the Monarch. All the bicycle goodness that the best bicycle makers know is incorporated in this king of wheels. No chronometer could be made with more care, or with greater accuracy. Every part of the

Monarch

is in perfect harmony with all other parts. So perfect is the distribution of weight, so accurate the adjustment of gear that the Monarch will outspeed, outlast, outrival any wheel on the market to-day.

Made in four models—$80 and $100. For children and adults who want a lower-priced wheel, the

Defiance

is made in eight models—$40, $50, $60 and $75.

Send for the Monarch book.

Monarch Cycle Mfg. Co., Chicago, Ill.

81 Reade Street, New York.
3 and 5 Front Street, San Francisco.

10 TIMES OUT OF 10

The New York Journal recently offered ten bicycles to the ten winners in a guessing contest, leaving the choice of machine to each.

ALL OF THEM CHOSE

Columbia Bicycles

Standard of the World.

Nine immediately, and one after he had looked at others. And the Journal bought ten Columbias. Paid $100 each for them, too. On even terms a Columbia is chosen

10 TIMES OUT OF 10

POPE MFG. CO., Hartford, Conn.

SIEGMAN AND WEIL

THEATRICAL, CIRCUS, AND MILITARY SUPPLIES.

110-112 Greene Street, New York.

Send 2-cent stamp for our NEW CATALOGUE just issued. Largest, completest stock of GOLD and SILVER TRIMMINGS, STAGE JEWELRY, SATINS, PLUSHES, ARMORS, Etc., in fact, everything required for THEATRICAL WARDROBE at

Lower Prices Than Any Other House.

Just a few items to give an idea of our prices:
TIGHTS or SHIRTS, from 95c. a pair, upward.
SPANGLES, in gold and silver, $1.10 a pound.
WIGS from 50c. upward.
GOLD or SILVER TRIMMING from 8c. a yard upwards.
Goods sent C. O. D. A deposit required on all orders. Satisfaction guaranteed or money refunded.

WRIGHT'S MYRRH TOOTH SOAP. Without the taste of soap.

Delightful and refreshing. Try it. All druggists. Your address on a postal will bring free sample. Large China box for 25c. in stamps, postpaid, including complete Webster's Pocket Dictionary. Chas. Wright & Co., Mfg. Chemists, Detroit, Mich.

PISO'S CURE FOR CURES WHERE ALL ELSE FAILS. Best Cough Syrup. Tastes Good. Use in time. Sold by druggists. CONSUMPTION 25 CTS

finished performance indeed. May Irwin's first stellar engagement in The Widow Jones 5. Rice's ever welcome 1492, return date 7. Primrose and West 10. Donnelly and Girard in The Rainmakers 13. Ward and Vokes in A Run on the Bank 14.==THE AUDITORIUM (Parsons and Jennings, managers): The Girl Spy, assisted by local talent 28, 29 to fair houses. L. J. Carter's The Tornado was realistically staged 28, 29. The Private Secretary, by fair cast, 2-4. Conroy and Fox in Off with a Vacation 5-7. On the Mississippi 9. Phoebe Davis and Joseph Grismer in Humanity, return date, to Huntington stock co. 12-13. A Cracker Jack 16-18. Delmonico's at Six 19-21.

NORWICH.—BROADWAY THEATRE (Dodge and Harrison, managers): 1492 does not seem to have worn out its popularity in Norwich, for it was given for the second time this season Feb. 28 to a crowded house. As usual the scenery and costumes were on a lavish scale, and the co., though much changed, was good. Otis Skinner made his first appearance here as a star 5 in Villon the Vagabond. Standard Opera co. in The Little Duke 6, 7.==BREED'S OPERA HOUSE (Ira L. Jackson, manager): The White Crook was presented to a fair sized audience 27, the performance was deservedly derided as being extremely vulgar.

NEW BRITAIN.—Russell's Lyceum (Gilbert and Lynch, managers): William Roy Feb. 26; big business. Davis's Auction 27, good house. Frank Daniels in The Wizard of the Nile 6. Town Topics 7. Business thus far this season has been much above the average, poor houses being rare exceptions to the rule.==OPERA HOUSE (John Hanna, manager): American Gaiety Girls 2, 3, fair business. Two Johns 4.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): John J. Black in Old Rube Tanner 2 to a fair house.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, manager): McCarthy's Mishaps 5; The White Crook 16.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Wood and Shepard in Town Topics were presented in a creditable manner to a fair-sized house 3.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Town Topics 2; small audience. The Germans 10.==THE MCDONOUGH (J. C. Southmayd, manager): Old Rube Tanner 3; fair business. American Gaiety Girls 4 to a good business. Lester and Williams' Me and Jack 9-11; White Crook 12.

WILLIMANTIC.—LOOMER'S OPERA HOUSE (John H. Gray, manager): Vilton and Nelson's Vaudeville co. 8; light house.==ITEM: Frank Gallup, for several years Manager Gray's assistant, but lately of the Thread City Quartette, has returned to his former position as stage manager at Loomer's.

WATERBURY.—JACQUES OPERA HOUSE (Jesse Jacques, manager): A good-sized audience witnessed the production of The Devil's Auction Feb. 28. The co. was good and the scenic effects excellent. Rice's 1492 gave two performances to big business 2, 3. The new cast made a very favorable impression. Town Topics returned 4 to a crowded house and repeated its former success. The Gormans 5; McCarthy's Mishaps 6; The Foundling 9; A Trip to Chinatown 10; Tuxedo 11.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Otis Skinner in Villon the Vagabond 2 good-sized audience; the co. and play were good. Town Topics 5; May Irwin in Widow Jones 6.==GAIETY OPERA HOUSE (Ira W. Jackson, manager): Rose Sydell's co. 25; fair-sized audience. White Crook 28; good business.

STAMFORD.—OPERA HOUSE (F. M. Briggs, manager): Hoyt's A Bunch of Keys 5; S. R. O.; performance excellent. Royal Hand Bell Ringers 9; Derby Mascot 11; Minnie Lester 16-21.==GRAND OPERA HOUSE (J. M. Anderson, agent): Grand concert Feb. 28 to a fashionable audience. Joseph Hart in A Gay Old Boy 11.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Wright Huntington stock co. in Woman Against Woman Feb. 29; performance good, but owing to the flood business was not of the best. The co. includes some good people; they play a return date 10. Private Secretary 3 to light business; performance good. Delmonico's at Six 13; Ellenwood Players week of 16.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Enid Mayo co. opened a three nights' engagement 5 to big business in Little Trooper; excellent co.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Bavlis, manager): Joe Ott who should have appeared 28, canceled. For Fair Virginia 2; a most excellent performance to a packed house. On the Mississippi 4 to fair house; Trilby 5. Robert Hilliard 6; The Twelve Temptations 12; Brooklyn Handicap 13; The Great Diamond Robbery 14; Primrose and West 17; The Scout 20.==BIJOU THEATRE (William Dougherty, manager): The French Folly co. appeared 2-4 to good business. The London Gaiety Girls 5-7.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Baldwin-Melville co. Feb. 24-29 played in repertoire to fairly good business; co. well received. A Bowery Girl 2; Harrigan's Old Lavender 3.

GEORGIA.

BRUNSWICK.—L'ARIOSO OPERA HOUSE (M. A. Baker, Jr., manager): Dark 2, 3. Dr. Joyce 17.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): Dark week ending 2. Lewis Morrison in Faust 19.

ROME.—NEVINS' OPERA HOUSE (James B. Nevin, manager): The Black Crook Feb. 18; poor performance to a fair house.

THOMASVILLE.—OPERA HOUSE (T. L. Soence, manager): The Deacon Feb. 28, by local talent, for benefit of Charity Hospital, was well attended. The acting of James Hopkin as the villain deserves mention.

SAVANNAH.—SAVANNAH THEATRE (J. C. Shaw, manager): Charles H. Yale's Greater Twelve Temptations Feb. 24, 25 with only a fair co. to top-heavy house. Rosaris Brothers, acrobats, and Gus Bruno, Jr., and Harry La Marr, comedians, deserve special praise for their clever work. Herrmann the Great, assisted by Madame Herrmann, in their entertainment of magic, mirth and mystery 28, 29; good business at advanced prices. Madame Herrmann received numerous encores for her graceful dancing. Nat Goodwin 14; Henry E. Dixey 16, 17; Primrose and West's Minstrels 21.

IDAHO.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): The K. of P. Minstrels Feb. 19 to a large and well-pleased audience. The best amateur performance ever given in the city. House dark 24-29.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): Bowman and Young's Minstrels Feb. 21 to top-heavy house; performance only fair; fairly well pleased audience.

BOISE CITY.—COLUMBIAN THEATRE (James A. Pinney, manager): Bowman and Young's Minstrels Feb. 25 to a good business and best of satisfaction. Some of the specialties were excellent.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Hoyt's A Milk White Flag Feb. 27 tested the capacity of the house, and gave splendid satisfaction. Joe Cawthorn 28 in A Fool for Luck; fair business; fair performance. House dark 29-1. The Marie Wellesley's Players week of 2 opened to standing room only; hundreds turned away; good performance at popular prices. Kellar 10; At Fort Bliss 13; 8 Bells 14; Annie E. Davies' Stock co. in repertoire week of 16; dark 22; Temple Male Quartette, Y. M. C. A. star course, 23; Sowing the Wind 24; house dark 25, 26, 1492, 27; Carl Gardner 12.==THE AUDITORIUM (Lem. H. Wiley, manager): The Glick Comedy co. closed here on account of bad business. Al. G. Field's Darkest America 28, 29 and matinee; big house at each performance; good performance. Spencer's regular band concert to rather small house 1. Braving the World 2-4; poor business. Lost in New York 5-7. Spencer's Band Concerts; the Ila Van Cortland co. week of 9 in repertoire.==ITEM: Business has been phenomenal at both houses, and Peoria still can claim to be one of the best one, two or three-night stands in the West.

QUINCY.—EMPIRE THEATRE (Chamberlain, Barhydt and Co., managers): Robert Downing, supported by Eugenie Blair, in The Gladiator Feb. 28 to a large and well-pleased audience. Both received hearty and repeated applause. J. Henry Kolker, who took the part of Flavian, is a Quincy boy. After the third act he was called before the curtain and presented with a bunch of red roses. Gus Heege in A Yenuine Yentleman 2 to fair business. Sol Smith Russell 11.

LINCOLN.—BROADWAY THEATRE (Cossitt and Poley, managers): Charles Maxwell presented Slayton Jubilee Singers for his course entertainment Feb. 24. The house was big, and every number was encored. This is the best concert here this season. A Baggage Check 25 to a packed house; co. gave best of satisfaction, and have a return date 18. Clara Schumann Ladies' Orchestra 2, 3 to good audiences; a fine co. and music of a high grade. Si Perkins 7; A Baggage Check (return date) 18.

PRINCETON.—APOLLO OPERA HOUSE (C. G. Cushing, manager): Gallagher and West in O'Hooligan's Masquerade Feb. 28 to fair business; performance gave satisfaction. The Volunteer, home production, 2, 3 to crowded houses; performances fair. Chimes of Normandy, home talent, 10; Roche, the hypnotist, 10-12.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Dark Feb. 24-8. Morrison's Faust 9; Dan'l Sully 15.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Eliason, magician, Feb. 27 to small house; good performance. Mr. Truman ran for Mayor at the city election 2, and was beaten by only a slight margin, to the disappointment of his many friends.

EAST ST. LOUIS.—MCCASLAND'S OPERA HOUSE (Frank McCasland, manager): A co. consisting of four men put on a version of Peck's Bad Boy I to a good house. The performance was the worst ever seen in this city. A Baggage Check 8; Dan'l Sully 9; Charles L. Davis 11; Herbert Cawthorn 15; The Engineer 20; Lost in New York 22.

ELGIN.—DU BOIS OPERA HOUSE (Fred W. Jencks, lessee and manager): Frohman's co. in Charley's Aunt Feb. 29. A large and highly entertained audience greeted this successful farce, which seems to have lost none of its drawing powers in this city. Anna Davis and Burt Wisner and a good co. opened for a week 2 in Daisies and Diamonds to S. R. O., and A Parisian Princess 3 to another big house. Alexander Salvini 23; James A. Herne in Shore Acres April 2.

MOUND CITY.—OPERA HOUSE (Betts and Hays, managers): Wright and Young, entertainers, 5-7.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Manager Williams reports an unusual scarcity of attractions in this section of the country. House dark week of 24.

FREEPORT.—GERMANIA OPERA HOUSE (Phil Arno, manager): The house will be dark this week, nothing of a theatrical nature being booked at present.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Lecture by Dr. Gunsaulus, of Chicago, on "Savonarole" 2; audience pleased.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): The Flints closed Feb. 26, and amused large audiences. Robert Downing co. in The Gladiator 29 to well-pleased audience. A driving snowstorm cut the receipts. Stuart Robson 7; Sol Smith Russell 9; Little Miss Nugget 11.

MATTOON.—DOLE OPERA HOUSE (Charles Hogue, manager): The Private Secretary Feb. 26; fair house; satisfactory performance. The Virginia Shades Minstrels 28, 29 (local) to big business.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): O'Hooligan's Masquerade Feb. 27 to poor house. Joe Cawthorn 29 to good business. Soangetaha Club Minstrels (local) 5; A Yenuine Yentleman 6; Kellar 11; At Fort Bliss 12; 8 Bells 13; Baggage Check 16; Dan'l Sully 18.

JACKSONVILLE.—GRAND OPERA HOUSE (Tindale, Brown and Co., managers): A Baggage Check 26 to fair business.

MOLINE.—AUDITORIUM OPERA HOUSE (A. C. Woodyatt, manager): Eliason Feb. 25, 26, did fair business, and won his audience from the start.

AURORA.—OPERA HOUSE (J. H. Plain, treasurer): Dark Feb. 24-1.

CLINTON.—NEW OPERA HOUSE (John B. Arthurs, manager): Captain Gorman's Orchestra Entertainment Feb. 28 to fair business.==RENNICK'S OPERA HOUSE (W. B. Cundiff, manager): The Deacon, by local talent, to large business 27, 28, was the best ever given by local talent. Abbie Carrington Concert co. 2 to big business.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulliken, manager): Private Secretary Feb. 24 to a fair-sized audience; play hardly up to the standard. Al. G. Field's Darkest America 2 was enjoyed by a large audience. John Griffith's Faust co. 10; return engagement of Baggage Check 19; Frohman's Wife co. 24.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Charley's Aunt pleased a fair house Feb. 28.==ITEMS: The Reynolds Circus is being reorganized, and will be styled the Reynolds Brothers' Circus.—The new Svea Music Hall was opened 4. It has all the modern improvements, and will be used for theatrical performances.

LITCHFIELD.—RHODES' OPERA HOUSE (Hugh Hall, manager): Dark Feb. 23-29.

BLOOMINGTON.—NEW GRAND (C. E. Petty, manager): The Flints, hypnotists, Feb. 28, 29 to good business. Griffith in Faust 11; Dan Sully 13; At Fort Bliss 14; Home minstrels 16; Salvini in Hamlet 21.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. F. Chatterton, manager): A Baggage Check pleased a topheavy house Feb. 24; performance poor. Clara Schuman Lady Orchestra gave five entertainments to small but well-pleased audiences 28-29. The Flints 2-6; Gus Heege 7; Kellar 9; Joe Cawthorn 11; Dan Sully 12.

BELLEVILLE.—TIEMANN'S OPERA HOUSE (L. E. Tiemann, manager): Field and Hanson's Drawing Cards 1 to a fair house; general satisfaction. Alvin Joslin 12; Sam T. Jack's Creole co. 15.

OTTAWA.—SHERWOOD OPERA HOUSE (F. A. Sherwood, manager): Katie Emmett 14; Daniel Sully 16; A Baggage Check 25; Americans Abroad 27.

PEKIN.—TURNER OPERA HOUSE (Phil Becker, manager): Al G. Field's Colored Minstrels Feb. 27 pleased a large audience. Chicago Ladies' Military Band 11.==ITEMS: Gus Taubert, of this city, has signed with Robinson's Circus for this season to do a slack-wire act. Although only fourteen years of age, he promises to be a star in his chosen line.—Emil Neihaus, professionally known as Frank La Mondue, of this city, left 28 for San Francisco to join a vaudeville co.

VIRGINIA.—TURNMAN OPERA HOUSE (J. W. Decker, manager): Ferris Comedians Feb. 19-21 to good business. Clara Schumann Orchestra pleased a large and fashionable audience 24. Si Perkins 13.==ITEM: Jean Reynolds canceled his date.

CANTON.—THE ARMORY OPERA HOUSE (L. B. Messler, manager): Al. G. Field's Darkest America to S. R. O., and gave first-class performance.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): A Baggage Check Feb. 23 to a good house. Hoyt's A Trip to Chinatown 24 pleased a large and fashionable audience. Charles L. Davis in Alvin Joslin 1 to a packed house. Richard Mansfield 2; Dan'l Sully 8 in A Bachelor's Wives, Harrison J. Wolfe in The Corsican Brothers 17; A Night's Frolic 20; Katie Emmett 29; James A. Herne in Shore Acres April 2.

JOLIET.—OPERA HOUSE (William H. Hulshizer, manager): The Taylor Brothers Feb. 24, 25 to fair business. At Fort Bliss 10; Eddie Foy 13; Garden co. 16-21; Baggage Check 23; 8 Bells 25.

WAUKEGAN.—GRAND OPERA HOUSE (George K. Spoor, manager): House dark 2-7. Si Perkins 3 canceled.

INDIANA.

MARION.—THE ALLEN (M. B. Edmeston, manager): The event of the season was the opening of this cosey little playhouse Feb. 26. All of Marion's elite turned out to witness the excellent performance of Clay Clement and a thoroughly capable co. in The New Dominion. Professor Johnston 27 entertained a small audience with some very clever mind reading. Ada Van Etta in Gloriana 28 pleased a fair house and deserved better patronage. Stetson U. T. C. co. 3; The Defaulter 11.==WHITE'S OPERA HOUSE (E. L. Kinneman, manager): House dark the past week. O'Hooligan's Masquerade 7.

PORT WAYNE.—MASONIC TEMPLE (Struder and Smith, managers): The American Girl Feb. 25 to fair business. Rice's 1492 to the largest house of the season 27; performance very satisfactory. The Fencing Master 29 to large and well-pleased audience. Harry De Lorme as Fortunio was well received.==EMPIRE THEATRE (Louis Heilbroner, manager): The American Vaudevilles week of 24 to good business. Colby Novelty co. week of 9.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): Clay Clement and a good co. gave an excellent performance of The New Dominion Feb. 25 to a large and appreciative audience. Katherine Germaine and an excellent co. in The Fencing Master 27 to a large and fashionable audience. Katherine Germaine, Nella Bergen, H. W. Tre Dennick, H. Arthur Leiblee, Arthur Etherington and Harry De Lorma were well received. The singing and music were excellent, the scenery was fine and the performance given in a highly satisfactory manner. Stetson's U. T. C. 29 to large business. Ida Van Cortland 2-7; Rice's 1492, 13.

FRANKFORT.—COLUMBIA THEATRE (Aughe and Bennefield, managers): Sipe and Dollman's Dog and Pony Show Feb. 26, 27; good business. The best entertainment of its kind ever seen in this city. Stetson's Uncle Tom's Cabin co. 28; attendance larger than the performance deserved. Jessie Mae Hall 16-21; Shore Acres 27.

ELKHART.—BUCKLIN OPERA HOUSE (David Carpenter, manager): Shore Acres Feb. 29; performance excellent; receipts, $634.50. Stetson's Uncle Tom's Cabin 2; Haworth's Hibernica 9; Darkest Africa 16; Plays and Players 19; C. B. Hanford and Nora O'Brien 23; 8 Bells 26; Felix Vincent week of 30-4.

CONNERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): Lincoln J. Carter's Defaulter co. 2 to good business and excellent performance.

NEW HARMONY.—THRALL'S OPERA HOUSE (Al Gilbert, manager): House dark 2-7. Alfred A. Farlane, the banjo virtuoso, gives a recital Feb. 29. Bella Golden on Shakespeare before the Woman's Club 9.

GREENFIELD.—MASONIC OPERA HOUSE (William A. Hough, manager): Wills' Two Old Cronies Feb. 27; S. R. O.; good performance and everybody well pleased. Carrie Russell Comic Opera co. 2; Virginia Knapp 9, 10; Hamilton-Phillips Comedy co. 16-21, canceled.

MIDDLETOWN.—ELLIOTT OPERA HOUSE (Jap Van Matre, manager): Mrs. General Tom Thumb co. Feb. 28, 29; good business; good performance. Confidential Clerk (local) 6, Al G. Field's Darkest America 12.

PORTLAND.—AUDITORIUM (A. D. Miller, manager): Wills' Two Old Cronies Feb. 29; fair performance to fair business. House dark 9-14.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. B. Wysor, manager): Lost in New York Feb. 24; good house. Stetson's Uncle Tom's Cabin 29; poor business. Kellar 28; large audience.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): Lost in New York Feb 27; small house; performance fair. Little Miss Nugget 7.==CARLISLE HALL (D Carlisle, manager): Dark 2-7. Essie Frey-Cook 28.

UNION CITY.—CADWALLADER'S THEATRE (C. H. Cadwallader, manager): Jephtha's Vow was presented by local talent Feb. 27, 28; fair business. Shore Acres, with Archie Boyd in the cast, gave an excellent performance to a large audience 4.==OPERA HOUSE (J. B. Ross, manager): An athletic entertainment will be given 11 under the auspices of the Good Templar Athletic Club.

PERU.—PAVILION (J. T. Rademaker, manager): Howard Wall's Comedy co. Feb. 24 for week to a fair business. O'Hooligan's Masquerade 4.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): Stetson's U. T. C. co. Feb. 26; good business. Two Old Cronies 27; fair business. Mrs. General Tom Thumb 2, 3; fair business. The Trolley Party 7; Al G. Field's Minstrels 11; The Derby Winner 14.==THE BRADLEY (George Bradley, manager): Clay Clement 28 to good business. Shore Acres 5; Oliver D. Byron 9; Gonzalez Opera co. 13.

KOKOMO.—OPERA HOUSE (F. E. Henderson, manager): The Fencing Master Opera co. Feb. 27; fine performance and well received by a large audience. Stetson's U. T. C. co. 1; poor performance to good house. O'Hooligan's Masquerade 2; poor performance to fair house. Griffith's Faust 5.

NEW CASTLE.—ALCAZAR THEATRE (J. P. Thompson, manager): Eldon's Comedians Feb. 24-29 to only fair-sized house; performance fair. Lincoln J. Carter's The Defaulter 4; Carrie Russell Comic Opera co. 7; Al G. Field's Darkest America 10; Old Homestead 20; Harrison J. Wolfe in The Corsican Brothers 30.==ITEM: Eldon's Comedians week of 24 canceled the last two nights of their engagement here on account of the sudden death of May La Marr, wife of G. Harris Eldon.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): Lincoln J. Carter's new play, The Defaulter, was presented for the first time here Feb. 25 to a large and appreciative audience. The co. is thoroughly competent and the scenery is very beautiful and appropriate. The performance was certainly the best of its kind ever given here. Land of the Living 14; Walker Whiteside 20.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, proprietor): Rhea 16; Charles B. Hanford 27.==ITEM: This house has been closed for several months Manager Boyer having decided to have something first-class or nothing.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Griffith's Faust 2 to fair-sized audience; performance excellent and scored the hit of the season. Mr. Griffith is an ideal Mephisto and each member of the co. is an artist. The Defaulter 10; Eldon's Comedians 16-21; The Tornado 25; Daniel Kelly April 9.

VINCENNES.—GREEN'S OPERA HOUSE (C. G. McCord, manager): House dark Feb. 24-29.

GOSHEN.—THE IRWIN (Frank Irwin, manager): Gloriana Feb. 26; slim house. Shore Acres 2; crowded house; very fine performance.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): The Anna E. Davis co. played to big business week of Feb. 24. Stetson's U. T. C. booked for 3, canceled. O'Hooligan's Masquerade, return date, 5; Eldon's Comedians week of 9.

NOBLESVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): Katherine Germaine in The Fencing Master Feb. 26; large and appreciative audience. This is by far the best attraction seen here this season. Al G. Field's Minstrels 5.

EVANSVILLE.—GRAND (King Cobbs, manager): The Private Secretary Feb. 27; good co.; good house. Charley's Aunt 3; Wang 11.==PEOPLE'S (T. J. Groves, manager): Howard Hall and co. began a week's engagement in repertoire 1 to a crowded house. Charles A. Gardner 8.

ELWOOD.—OPERA HOUSE (W. F. Van Arsdale, manager): Lost in New York Feb. 29 pleased a fair audience. Virginia Knapp, the psychic wonder, entertained a small audience 1, 2.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): Lincoln J. Carter's Tornado to a large and well-pleased audience Feb. 26. C. N. Cheever, hypnotist, 5, 6; Alvin Joslin 10.

WABASH.—HARTER'S OPERA HOUSE (Harter Brothers, managers): John Griffith in Faust to S. R. O. and best pleased audience of the season 4. Stetson's Uncle Tom's Cabin 5.

MADISON.—GRAND OPERA HOUSE (F. E. Deloste, manager): Carter's Defaulter co. Feb. 27 to light house; co. very satisfactory. House dark 2-14.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (James B. Dickson, manager): The Twentieth Century Girl, with Mollie Fuller at the head and Gus Williams and John T. Kelly as principal funmakers, to large and well-pleased audience Feb. 27. Kellar, the magician, gave one of his wonderfully clever and mystifying performance 29 to delighted house. House dark week of 2.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): Peck's Bad Boy, by Atkinson Comedy co., 2, gave good satisfaction to S. R. O. Morrison's Faust 14.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, manager): Clay Clement Feb. 27 in The New Dominion to excellent house. Field's Black America 4; Stuart Robson 6 in Mrs. Ponderbury's Past.

ANDERSON.—GRAND OPERA HOUSE (I. E. May, manager): Professor Keller Feb. 27 delighted a large audience with his mystifying tricks. The Doter to poor business 29, but a very pleasing entertainment. Shore Acres 3 to good business; very pleasing entertainment which gave the best of satisfaction. Robert Downing 4; Virginia Knapp 5-6; O'Hooligan's Masquerade 9; Derby Winner 12.

INDIAN TERRITORY.

MUSCOGEE.—TURNER OPERA HOUSE (Fred E. Turner, manager): House dark Feb. 24-29. A Turkish Bath 9; Alf and Bob Taylor 10.

IOWA.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): Gus Heege 4 in A Yenuine Yentleman to the entire satisfaction of a large audience. His support is exceptionally good, especially the work of Sadie Connelly as Mrs. Cordelia O'Grady. 8 Bells, as the result of the excellent impression created last season, filled the house 6. This pantomimic comedy is overflowing with clever thing this season, and is renewing past triumphs all along the line. A Baggage Check 10; Dan Sully 11; Y. M. C. A. oratorical contest 12; The Mikado by amateurs under the direction of Professor W. D. Halle 17; Beach and Bower's Minstrels 24, 25; F. W. Gunsaulus, lecture, 31.==ITEMS: At the old Gibbons' Opera House, now called Armory Hall, amateurs will give a minstrel performance 13 for the benefit of the local military organization.—Keokuk amateurs went to Salem, Iowa, 29 and gave a satisfactory performance to a large and well pleased audience.—Rumor has it that Mr. Hubinger has disposed of the Keokuk Opera House to St. Louis parties.

DUBUQUE.—GRAND OPERA HOUSE (W. T. Roehl, manager): Murray and Mack in Finnigan's Ball had a very large house and pleased the audience Feb. 29. Quite a delegation of the lodge of Elks were present and at the conclusion of the play they marched back to their rooms where a short social session was held at which Messrs. Murray, Mack, Ernest, Davis and Merrit, members of the co., were present. Alexander Salvini and his superb co. had a magnificent audience to witness Hamlet 28. The performance was excellent.==MAIN STREET OPERA HOUSE: Home talent minstrel entertainment, under the auspices of the local Woodmen Lodges, proved to be a social success; the attendance was very large and packed the house to the utmost.==ITEM: Mrs. Murray, of Murray and Mack co., left the co. here and went to Jacksonville, Florida, to visit her father.

DAVENPORT.—BURTIS OPERA HOUSE (Becker and Kindt, managers): Gallagher and West in O'Hooligan's Masquerade Feb. 25 to deservedly poor business. Alexander Salvini and his splendid supporting co. in Don Cæsar de Bazan 27 pleased a good audience at advanced prices. Mr. Salvini is an artist of great ability and his several recalls were richly merited. Every one in the cast deserves praise. Adelaide Fitz Allen as Anne of Austria and Albert Bruning as King of Spain deserve special mention. Hoyt's A Milk White Flag 28 proved to be one of the best attractions of the season and drew an unusually large house; excellent satisfaction. Eliason the Mormon Wizard 1. He is a wonderful performer and drew a fair audience. Morrison's Faust 8.

FORT MADISON.—EBINGER GRAND (C. H. Salisbury, manager): House dark week ending 29. Gus Heege in A Yenuine Yentleman-3 to a fair house. The stage settings of this play are among the best seen here. Mr. Heege as Sven Hanson delighted the audience and the rest of the co. interpreted their roles very creditably. A Baggage Check 11; Fabio Romani 19.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): A Milk White Flag Feb. 29 was rapturously received by a large and fashionable audience. Charles Stanley, Frank Lawton, Charles Warren and Clarisse Agnew were happy in their respective roles and quickly won the favor of the audience. Gus Heege in A Yenuine Yentleman 5, Brothers Byrne in 8 Bells 7. Coming: Kellar, Della Fox, Clay Clement and Shore Acres.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Alexander Salvini in Hamlet Feb. 24 to S. R. O. Salvini added new laurels to his already great reputation as a Shakespearean interpreter, the supporting co. was good. The audience was very appreciative and curtain calls were given after each act. Joe Cawthorn in A Fool For Luck played to good business 25 and gave general satisfaction. Brothers Byrne in The new 8 Bells drew three large houses 28, 29 and gave good performances. Faust 2, 3. Frank Bush 6; A Merry World 7; Katie Emmett 12.==GRAND OPERA HOUSE (William Foster, manager): Salter and Martin's U. T. C. 24-26 played to packed houses. Beach and Bowers' Minstrels 5-7.

BOONE.—PHIPPS OPERA HOUSE (J. J. Kirby, manager): The Union Spy, local talent, repeated by request Feb. 29. Beech and Bowers 3; Morrison's Faust 4.

ANAMOSA.—GRAND OPERA HOUSE (C. R. Howard, manager): Slayton's Jubilee Singers 10; House dark 15-28.

MARSHALLTOWN.—ODEON THEATRE (I. C. Speers, manager): Byrne Brothers in 8 Bells had a large house 2 and gave excellent satisfaction. Faust 5; The Merry World 9.

FAIRFIELD.—GRAND OPERA HOUSE (M. F. Black, manager): House dark 2-9.

CLINTON.—DAVIS OPERA HOUSE (William McMillan, manager): O'Hooligan's Masquerade Feb. 26 to fair business; did not please audience. Jessie Couthoni Concert co. 4 to large audience. The Merry World 5.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Canary and Lederer's Merry World 4; drew full house. Morrison's Faust 6, 8 Bells 9; Beech and Bowers' Minstrels 13, 14 and matinee. De la Fox 28.

SIOUX CITY.—PEAVEY GRAND (A. B. Beall, manager): Beach and Bowers' Minstrels 24, 25 to S. R. O., both nights.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, manager): Marie Wellesley's co. week of Feb. 22 to heavy business at popular prices.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser and B. B. Morss, managers): The Merry World 2 at advance prices.==ITEM: President Beat, of the Grand, has returned from New York.

FORT DODGE.—FESSLER OPERA HOUSE (G. F. Rankin and C. H. Smith, managers): Robert Burdette Y. M. C. A. course Feb. 25 to good house. House dark for next two weeks.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford, local manager): Sinbad Feb. 27 drew out a very large audience and proved even more satisfactory than when seen here earlier in the season. The co. has been considerably strengthened and the scenic effects are well worth seeing again. Louise Essing as Sinbad sang and danced her way into our hearts from the first. Oscar Girard made a capital Fresco, Hugh Chilvers was an ideal Snarleyou, Marie Rainsford did wonders with the thankless part of Maraschino, and Frankie Raymond as Ninetta and Flora Evans as Cupid captured all hearts by their beauty and vocal powers. The specialty work of Turner and Murphy as the two Ethiopians and their "Ha-Ha" song and the irresistible grotesqueries of Harry Clay Blaney as The Old Man of the Sea was received with thunderous applause.==ITEM: Harry Clay Blaney, who is to star next season in his brother's (Charles E. Blaney's) new piece, Boy Wanted, is very enthusiastic over the piece and its prospects.

JUNCTION CITY.—OPERA HOUSE (Thomas W. Dorn, manager): Noble Dramatic co. Feb. 24-29; fair performance to fair business.

WICHITA.—CRAWFORD'S OPERA HOUSE (E. S. Martling, manager): Sinbad 28 gave a very satisfactory performance to good business. A Breezy Time 6.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Robert Downing and Eugenie Blair in The Gladiator had very good house 25; scenery and costumes were good; audience seemed well pleased. Dan Sully in A Bachelor's Wives had only a fair house 27. The comedy is very good and co. fine. Dan Mason deserves special mention. A Trip to Chinatown with Laura Biggar and Burt Haverly 3.

HUTCHINSON.—OPERA HOUSE (Morris R. Cain, manager): Sinbad Feb. 29 by the American Extravaganza co. did a very large business and pleased the people.

WELLINGTON.—WOOD'S OPERA HOUSE (Asa M. Black, manager): House dark Feb. 24-29.==AUDITORIUM (Charles J. Humphrey, manager): Leland T. Powers, impersonator, 25 to crowded house, audience much pleased.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (Mr. Bowman, manager): Sinbad Feb. 26; house crowded; performance splendid.

GIRARD.—HOLZER OPERA HOUSE (Fred Finnan, manager): Milton's Musical Comedy co. 9-14.

KENTUCKY.

PARIS.—GRAND OPERA HOUSE (Scott and Mitchell, managers): Robert Mantell 25 to light house. Hi Henry's Minstrels 29 to fair business. The Parisian Vaudevilles (local). A testimonial benefit to Manager George D. Mitchell of the Grand, 3 to big house. A Jay Circus 5. Wang 10; Land of the Living 13; Shore Acres 20.

LOUISIANA.

NEW ORLEANS.—Nat Goodwin began a week's engagement at Greenwall's Grand Opera House to excellent business. Co. very good. Della Fox had a good house in The Little Trooper and Fleur-de-Lis. The Land of the Living is drawing well. At the Grand Opera House Lewis Morrison in Faust opened for one week 8. Coming: Charley's Aunt and The Black Crook.

MONROE.—OPERA HOUSE (C. T. Madison, manager): House dark week ending Feb. 29.

LAKE CHARLES.—WILLIAMS' OPERA HOUSE (Paul Sullivan, manager): Fabio Romani Feb. 27 to a good

house and satisfied audience. Grace Hunter's dancing was the best feature. Fast Mail 4; Lewis Morrison's Faust 7.

BRIDGEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): The Private Secretary 9; Thomas W. Keene 16; Effie Elisler 18.

BATON ROUGE.—PIKE'S OPERA HOUSE (A. H. Hugnet, manager): House dark week of 2.

MAINE.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (Charles C. Tuksbury, manager): Nickerson Comedy co., band and orchestra, in A Kentucky Heroine 2; May Blossom and Two Orphans 3; Righted at Last and Michael Strogoff 4; East Lynn and The Prince of Liars 5; Love and Duty and Camille 6; Little Wildcat and Colleen Bawn 7, at popular prices to immense houses. The Vendetta 10; Margaret Mather 13; Conroy and Fox in O'Flarity's Vacation 11, 12.—PALACE THEATRE (Flaherty and McCarthy, managers): Vaudeville week of 2; big business.—ITEMS: Playwright Charles H. Hoyt was in town 1. During A Contented Woman performance 29 Mrs. Hoyt was presented with a magnificent bouquet of roses.—The Wilbur Opera co. was booked for Bangor week of 2, but when their baggage got as far as Portland all railroad communication was stopped owing to severe washouts caused by recent rain.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Dark week of 2.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): Professor A. E. Carpenter Feb. 24-29 to light business.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (J. H. Stahl, manager): Carrie Louis, supported by a good co., opened to a S. R. O. house in repertoire 2 for one week. Gus Hill's Novelty co. 9.

LONACONING.—RYAN'S OPERA HOUSE (Maryland Supply Co., managers): House dark 2-7. Southers-Price co. 9-14. World's Fair Glassblowers opened a five nights' engagement 3 at Lonaconing Concert Band Hall.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): The Noss Jollities in The Kodak pleased fair houses 2, 3. Carrie Louis 9-14.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Ward and Vokes in A Run on the Bank Feb. 28 proved their popularity by drawing a large audience to applaud their efforts. Thomas Jefferson's co., consisting of Annie Ward Tiffany and the cast which supports Joseph Jefferson, in Shadows of a Great City, matinee and night of 29 gave a good performance to fair business. Michael Strogoff, with William Morris in the leading role, 2, 3 gave satisfactory performances to light houses. The stormy weather lately undoubtedly affected business. John Kernell in The Irish Alderman 4; Margaret Mather 5; Charles McCarthy in One of the Bravest 6, 7. Hoyt's A Contented Woman 9; Robert Ingersoll 10.—MUSIC HALL (W. H. Boody, manager): J. J. Coleman's co. in Special Delivery 27-29 and matinee, gave a pleasing entertainment to small houses. E. D. Stair's A Cracker Jack was poorly played and lightly attended 2-4, with matinee. Coon Hollow 5-7; Ethel Tucker in repertoire 8-14.—ITEMS: Harry C. Bell, the treasurer of Music Hall, has resigned, and Ferdinand Singhi, the house pianist, has taken his place.—Frank C. Dodge, who had arranged for a benefit 27, and sold tickets for same, decamped, leaving patrons and entertainers in the lurch.

LYNN.—THEATRE (Dodge and Harrison, managers): Joseph Grismer and Phoebe Davis in Humanity played to crowded house Feb. 27; performance good. John Kernell in The Irish Alderman 3; house fair; performance fair. William Morris in Michael Strogoff 5, 6; Hoyt's A Contented Woman 7.—MUSIC HALL (Dodge and Harrison, managers): 20th Century Minstrels played to fair house 24-26; performance fair. French Folly co. to poor house 2-4; performance fair. A Prodigal Father 5-7.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): The Jester Feb. 27 to light business. Edwin M. Favor is the only feature. Sowing the Wind 28 to full house. Well-balanced co. Town Topics 29 to small house. Splendid performance.—THE EMPIRE (Delmore and Wilson, managers): The Henry Burlesque co. 27-29 to fair houses; good entertainment. O'Hooligan's Serenade 2-4; deservedly poor business.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): House dark until 12, when Town Topics hold the boards.

WORCESTER.—THEATRE (J. F. Rock, manager): His Excellency Feb. 26; Sowing the Wind 27; Margaret Mather 28, 29; drew fine houses.—LATHROP'S OPERA HOUSE (Alf T. Wilton, manager): One of the Bravest 26-29; Lost Paradise 2-4; immense business.—FROST STREET OPERA HOUSE (George H. Batcheller, manager): Weber's Olympia co. 26-29; London Belles 2-4; good houses to both attractions.—ITEM: The rehearsals for the next musical festival commenced this week, Carl Ferrahn directing with 250 voices in the chorus. Mr. Harkins, of this city, author of numerous successful plays, is now in Cuba securing data for his new play.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager): Conroy and Fox in Flarity's Vacation 9.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Joseph Grismer and Phoebe Davies in Humanity Feb. 28 to highly pleased audience. Shadows of a Great City 2 gave excellent performance to small business. Hoyt's A Contented Woman 6.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): 1492 played a return date to light business 26. The spectacular pantomime of Ben Hur was finely presented to large audiences Feb. 27-29. The Rubb Comedy co. in repertoire opened to light house in The Black Flag 2. The Foundling 14; Margaret Mather 19.

TAUNTON.—THEATRE (R. A. Harrington, manager): Katherine Rober in repertoire Feb. 24-29 to good business. Standard Opera co. presented The Little Duke 2 to a small house.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): No attraction Feb. 27-5.

PLYMOUTH.—GRAND OPERA HOUSE (A. H. Perry, manager): House dark Feb. 27-5.

ADAMS.—OPERA HOUSE (H. O. Hicks, manager): L. J. Carter's Fast Mail 2 to good business. Scenery very good.

MARLBORO.—THEATRE (F. W. Riley, manager): Warde Vokes 2 to good business. Callahan in Faust 7; Ot's Skinner 14; One of the Bravest 17; Coon Hollow 21; Raymon Moore 26.

NEW BEDFORD.—OPERA HOUSE (W. B. Cross, manager): Bubb Comedy co. Feb. 24-1 to good business. Margaret Mather 2 in Romeo and Juliet to large audience. Two curtain-calls were given her at the end of act five; support excellent.

GREENFIELD.—OPERA HOUSE (N. I. Lawler manager): The Cotton King Feb. 28 was attended by a large and enthusiastic audience. W. S. Cleveland's Minstrels 2 entertained the largest house of the season, the house being packed to the doors. The feats of the Japanese troupe interested the audience immensely. Ward and Vokes in A Run on the Bank 6; Hoyt's Bunch of Keys 11; Rivarde's Grand Concert 17; John W. Hart in A Gay Old Boy 18; Old Homestead 30.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Old Rube Tanner 9; The Private Secretary 6; W. S. Cleveland's Minstrels 19.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): The Sawtelle Dramatic co., who were very successful Feb. 24-29, played another week; good business 2-7, giving a matinee daily.—Margaret Mather 10; the Gormans 13.—TOWN HALL: Ward and Vokes in A Run on the Bank 3.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Ward and Vokes in A Run on the Bank gave an enjoyable performance Feb. 27 to a large audience. The Shadows of a Great City 28 to good business. Coon Hollow 29; good performance to a fair-sized house. Professor Wallace's dissolving views between the acts was much applauded. The Bride of Seville, an opera by E. Y. Collins and James E. Simpson, of this city, was produced by local talent 2-7, and was well received by fair-sized audience. Erin's Honor (local) 16; the Gorman Brothers 17; Town Topics 18; Conroy and Fox 21.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): W. J. O'Hearn, of this city, appeared with considerable success as Dr. Jekyll and Mr. Hyde Feb. 27 before a fair-sized audience. Repeated 29 to small house. Margaret Mather in Romeo and Juliet 3 had a co. of merit in support and drew fairly. Boston Symphony Orchestra 4, with Caroline Gardner Clark as soloist gave a delightful concert, but business was poor.—RICH'S THEATRE (Edward E. Rich, manager): On Erin's Shore 27-29 to small houses. The White Crook 2-4 had poor houses. O'Hooligan's Serenade 5-7; Prodigal Father 9-14.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Mea'e, manager): Ethel Tucker co. in repertoire including A Woman's Vengeance, Alone in London, Called Back, Fanchon, The Cricket, Queena, An Unequal Match, 2-7; Two Johns 10; Special Delivery 13; Ethel Raipes, repertoire, 16-21; Old Homestead 23; Down in Dixie 25; D. K. U. Club, local, April 7; Country Circus 8.

GLOUCESTER.—CITY HALL (Lothrop and Tolman managers): House dark Feb. 26-4.

HAVERHILL.—ACADEMY OF MUSIC (James F. West manager): Annie Ward Tiffany Feb. 27, to a large house. The co. was very strong, and gave a pleasing performance. Ward and Vokes 29, to a good house. They gave a good performance, the specialties being especially good. A Contented Woman 5, to S. R. O. Co. strong, and well received.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): Town Topics to a large house 28; co. and performance excellent. The Wright-Huntington Stock co., consisting of good people and playing at popular prices, did a fair business 2-7; good performances were given nightly. Two Johns 9; The Gormans 11; Special Delivery 13; Old Homestead 18.

ROCKLAND.—OPERA HOUSE (Edward Whicher, manager): House dark 24-29. Union Glee Club 12; Balch's Dancing Class 16; A. O. H. Concert and Ball 19; Union Glee Club Minstrels 20, 21; Ben Hur 24; Raymon Moore canceled on account of sickness.

MICHIGAN.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, manager): Shore Acres Feb. 25 drew a large house. Archie Boyd in the principal role was especially good. 1492 5; A Thoroughbred 7.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): Francis Labadie and Harriet Rowell, with a good support, presented Don Cæsar de Bazan before a large and cultured audience Feb. 27. By special request of the audience the management secured a return engagement of the co. for 2, when they were well received and doubled their popularity with the public.—ITEM: The agent of The Thoroughbred co. was in town 2. The Lenten season has not as yet seemed to affect theatrical business to any extent.

ADRIAN.—CROSWELL'S OPERA HOUSE (Harry E. Cook, manager): Shore Acres Feb. 28 to very large business, giving satisfaction to everybody. The Fencing Master 5; Lillian Sackett 9 for one week.

PORT HURON.—CITY OPERA HOUSE (C. T. Bennett, manager): Al G. Fields' Minstrels gave a good performance to a large audience Feb. 19. James J. Corbett in A Naval Cadet to the largest and most enthusiastic audience of the season 27.—ITEM: Notwithstanding the S. R. O. sign exhibited early in the evening people of all classes were in line to secure standing room tickets to see James J. Corbett. At the end of the first act, after many curtain-calls, Mr. Corbett declared his intentions of retaining, if possible, the champion hip. Mr. Corbett gave an exhibition of scientific sparring at the end of the third act.

CHARLOTTE.—THOMAS OPERA HOUSE (Baughman and Sleater, managers): Charity entertainment Feb. 27 under auspices of I. O. O. F.; immense success. House dark 2-9. A Thoroughbred 11.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): House dark Feb. 24-29. Monarch Minstrels, a local organization, 12; Joshua Simpkins 16; Rhea 19.

GRAND RAPIDS.—POWERS' (John T. Condon, manager): Dark during past week. Rice's 1492, 6, 7.—GRAND (O. Stair, manager): Dark this week. Joshua Simpkins week 9.

JACKSON.—HIBBARD OPERA HOUSE (W. W. Todd, manager): Al G. Field's Minstrels Feb. 29 matinee and night, to good business; excellent satisfaction. Rice's 1492 to the capacity of the house 2. On the Trail 7.

FLINT.—MUSIC HALL (Rankin and Hubbard, managers): Shore Acres 26; good co. and good house. A good house greeted Corbett in A Naval Cadet 29 and were much pleased. Rice's 1492, 3.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Al. G. Field's Minstrels delighted a S. R. O. audience Feb. 28.—ITEM: Manager Field made a wager of a new hat with a prominent railroad man that Battle Creek would be the best one night stand in Michigan. He won.

COLDWATER.—TIBBITS' OPERA HOUSE (J. T. Jackson, manager): Haworth's Hibernica Feb. 19. Hanford, Spencer and O'Brien underlined.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): House dark Feb. 25-3. 1492, 4. A Thoroughbred 6; Hanford, Spencer and O'Brien in The Merchant of Venice 11; Stetson's U. T. C. 16; The Fencing Master 18.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager): Shore Acres to a good house Feb. 27. James J. Corbett in A Naval Cadet filled the house 29. A Thoroughbred 3 to light house.

GRAND HAVEN.—OPERA HOUSE (E. T. Pennoyer, manager): House dark Feb. 29-3. Temple Quartette Concert co. 11; Passion Play 17.

MINNESOTA.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoin, manager): A. R. Wilbur repertoire co. Feb. 20-29 to crowded houses; good satisfaction. The Chinook 3, 4; McKenzie Concert co. 9.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Murray and Mack, under the management of Frank T. Merritt, in Finnigan's Ball to a fair house Feb. 27. Specialties good; Salvini 2; The Wife 5; C. T. Ellis 11; Trilby 13; Kellar 18. Old Kentucky 19.

ST. PETER.—NEW GRAND OPERA HOUSE (Satory and Hale, managers): House dark Feb. 24-2. Edouard Remenyi, the famous violinist, and co. 10.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): House dark Feb. 24-29.

DULUTH.—LYCEUM (L. N. Scott, manager): The Merry World Feb. 26, to good business. Finnigan's Ball 29, to fair business. The White Rat 2, proved an unsatisfactory attraction to a light house. Salvini 6, 7 in Hamlet and Don Cæsar. Trilby 9; Marie Wainwright 13, 14; Paderewski 16; In Old Kentucky 17; Kellar 18. John Griffith Faust co. 27, 28; Hinrich's Grand Opera 30, 31.—AUDITORIUM (First M. E. Church): Edouard Remenyi 6.

MISSOURI.

SEDALIA.—WOOD'S OPERA HOUSE (H. W. Wood, manager): Clare-Lister co. Feb. 24-29 to packed houses. Royle in Friends 28 to good house; support weaker since first of season. Bartholomew Equine Paradox 6, 7.—ITEM: Joe H. Simpson, treasurer of this house for twelve years, has resigned. Bouldin Bowers has succeeded him.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): Blaney's Baggage Check Feb. 27 to packed house. The best farce-comedy of the season. Dan Sully 2; Turkish Bath 25; Breezy Time 31.

CLINTON.—OPERA HOUSE (H. Branum, manager): Daniel Sully Feb. 29 to a large house; performance excellent. Ex-Governor Bob and Alf Taylor 4.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Al Field's Colored Minstrels Feb. 24 to a good house. Robert Downing 28 to a fair house. Richard Mansfield in Beau Brummell 3.

MACON.—THEATRE: Burt Haverly and Laura Biggar in A Trip to Chinatown Feb. 28 had a good house and gave a fair performance. Daniel Sully in A Bachelor's Wives 6.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schubert, manager): Davidson's Farmer Hopkins' co. Feb. 29 to good business. Home talent 2.

COLUMBIA.—HADEN OPERA HOUSE (R. E. Hutton, manager): Robert Downing Feb. 26 gave good performance to good business. Receipts $585. A Baggage Check 28 to good business, giving excellent satisfaction. Chase and Lester opened for a week's engagement 2 to good business at popular prices. Little Miss Nugget 18.

MEXICO.—FERRIS' GRAND OPERA HOUSE (H. C. Eagan, manager): A Baggage Check Feb. 29, good performance to fair house. Daniel Sully 7.

PARIS.—OPERA HOUSE (E. M. Alexander, manager): Professor Calhoon's Home talent musical Feb. 28, general satisfaction and good attendance.

JOPLIN.—CLUB THEATRE (H. H. Haven, manager): Van Dyke and Eaton co. in repertoire Feb. 23 to good business; co. gave satisfaction. Bob and Alf Taylor, lecturer, 7. Return date, Van Dyke and Eaton co. 8. Hoyt's A Trip to Chinatown 11.

VIN MARIANI

MARIANI WINE—THE IDEAL FRENCH TONIC—FOR BODY AND BRAIN.

"IT IS EXQUISITE IN TASTE—VIN MARIANI—IT IS HEALTH—THE ELIXIR OF LIFE."

ALEXANDRE DUMAS.

Write to MARIANI & CO., for Descriptive Book, 75 PORTRAITS, Indorsements and Autographs of Celebrities.

Paris: 41 Bd. Haussmann. London: 239 Oxford St. 52 W. 15th ST., NEW YORK.

WATCH

For Our Special Offerings in next week's Mirror . .

MAHLER BROS.,

FANCY DRY GOODS,

6th Avenue and 31st Street.

The Printing That's Used

has a great deal to do with a company's success. We are theatrical designers, engravers and printers.

The leading lights of the profession are our clients.

Write for estimate.

The Chicago Photo Engraving Co. 79 5th Ave Chicago

FULTON.—GRAND OPERA HOUSE (T. M. Bolton, manager): House dark Feb. 25-2.

SPRINGFIELD.—GRAND OPERA HOUSE (F. S. Heffernan, manager): Friends 27; drew well; performance good.—BALDWIN THEATRE (H. S. Jewell, manager): Dark Feb. 28-4. A Trip to Chinatown 9.

INDEPENDENCE.—MUSIC HALL (Joe H. Border, manager): Schubert Quartette played a splendid business Feb. 26.

MARCELINE.—GRAND OPERA HOUSE (W. A. Cannan, manager): Graham-Earle co. played 24-29 to good houses, which they deserved.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE (R. L. Saunders, manager): Dark Feb. 23-29. Charley's Aunt 7.

VICKSBURG.—OPERA HOUSE (Pazza Co., managers): Roland Reed in The Politician drew a large and fashionable house Feb. 24. Henry E. Dixey 7.

WEST POINT.—OPERA HOUSE (J. G. McGachin and Co., managers): House dark this week.

MONTANA.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Mat e Wainwright 5; Bowman and Young's Minstrels 16; Josh Spruceby 28.

GREAT FALLS.—GRAND OPERA HOUSE (G. N. Hartley, manager): Dark all week; nothing next week.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager): Marie Wainwright Feb. 24; small but well-pleased audience. Corinne 5.

NEBRASKA.

FREMONT.—LOVE'S OPERA HOUSE (E. C. Usher, manager): Beach and Bowers' Minstrels Feb. 27 to good business. Vendetta 2.

BEATRICE.—OPERA HOUSE (Fuller and Lee, managers): Morrison's Faust Feb. 25 to good business. Woodard Theatre repertoire co. 2-16.

LINCOLN.—THE LANSING (Ed A. Church, manager): 8 Bells Feb. 27 to fair house. Helen Byrne is no longer with the co., and Arta Bowen has taken her place. Si Plunkett 3; Milk White Flag 4. Girl Wanted 5; Merry War 11; Sol Smith Russell 26.—THE FUNKE (F. C. Zehrung, manager): Morrison's Faust 26 to good house. Beach and Bowers' Minstrels 28, 29 at popular prices to crowded houses. Tableau de Art 3. Della Fox Opera co. 25; Richard Mansfield 28.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Shadows of a Great City 3 to fair house; A Contented Woman 4 to S. R. O.; John Kernell in The Irish Alderman 6.—PEOPLE'S THEATRE (Cliff W. Grant, manager): Opened this week with Special Delivery 2-7 to big business.—GORMAN'S THEATRE (Charles J. Gorman, manager): Coon Hollow 2-4, good performance to fair business. A Cracker Jack 5-7.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Humanity for the benefit of the local lodge of Knights of the Golden Eagle had a big house 27. One of the Bravest to a very light house 4. The co. from the principals down is very much inferior to one formerly presenting this piece. Margaret Mather, supported by Frederick Paulding, in Romeo and Juliet 6.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Shadows of A great City was presented to the smallest audience of the season 26, but it was much better than it deserved. The co. was one of the worst seen here for a long time.—ITEM: The Minnie Palmer co. that stranded in Fall River last week was booked at the Opera House 8.

NASHUA.—THEATRE (A. H. Davis, manager): A Cracker Jack played to fair business matinee and evening 29. Faust was booked to appear 2 but on account of high water there was no electric lights and performance was postponed until 3, the co. being unable to appear at the next stand on account of railroad washouts. One of the Bravest 5.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Thomas W. Miner, manager): A good house greeted The Foundling on the opening night 2. The audience was disappointed by the failure of Cissy Fitzgerald to give her dance, but as she is just recovering from a severe illness she was physically unable. S. Miller Kent as Dick Pennell gave a good performance. The Man Up Stairs, a one-act play, preceded the regular bill 9-14 in Wang and Dr. Syntax.—H. R. JACOBS' THEATRE (M. J. Jacobs, manager): Saved From the Sea was given its first Newark presentation 2. The co. is a capable one and gave entire satisfaction. Joseph Murphy in Kerry Gow and Shaun Rhue 9-14.—ITEMS: Newark Lodge, 28, T. M. A., held a meeting 1, only routine business being transacted.—A sacred concert was given by local talent 1 for benefit of local charity.—Thomas W. Miner was taken suddenly ill 29, but by taking good care of himself he is around again.—M. J. Jacobs is on a trip to Syracuse, N. Y.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Stakes, manager): A light audience greeted Froh-

A beautiful Tint Mfg. Co., Rochester, N. Y. send 4c. postage for the Art of Making Up

RIPANS TABULES

Rev. Dr. Edward L. Clark, pastor of the Central Congregational Church of Boston, says: "I have *used* Ripans Tabules with *so much* satisfaction that I now keep them always at hand. They are the only remedy I use except by a physician's prescription. They are all they claim to be."

Ripans Tabules are sold by druggists, or by mail if the price (50 cents a box) is sent to The Ripans Chemical Company, No. 10 Spruce St., New York. Sample vial, 10 cents.

Coryzon

Food for the hungry, and sleep for the weary, are not more refreshing than CORYZON is to sufferers from Catarrh, Cold in the Head and Hay Fever. It relieves at once; the cost is trifling, and it can be carried in the vest pocket. Try it. Public Speakers and Singers.

Price 60c. by Mail.

CORYZON COMPANY, 205 Broadway, New York City.

SOLD BY ALL DRUGGISTS.

OPERA AND ASSEMBLY CHAIRS

Made in 300 Styles, Ranging from 75c. upwards.

SCHOOL FURNITURE CO., Grand Rapids, Mich.

LARGEST MANUFACTURERS IN THE WORLD

MME. BAILEY'S SURE HAIR GROWER

is guaranteed to produce a THICK, SOFT AND BEAUTIFUL head of LONG, FLOWING HAIR in 8 to 12 WEEKS. A purely vegetable and positively harmless compound. Endorsed by leading physicians. Two or three packages will do it. Price, 50 cents per package, or three for $1. Sent by mail prepaid. BAILEY SUPPLY CO., Cooperstown, N. Y.

American Tour, 1895-96.
HENRY IRVING
MISS
ELLEN TERRY
And the LONDON LYCEUM COMPANY
REPERTOIRE:
MACBETH.
BECKET.
KING ARTHUR.
THE MERCHANT OF VENICE.
MUCH ADO ABOUT NOTHING.
LOUIS XI.
FAUST.
A STORY OF WATERLOO.
CHARLES I.
THE LYONS MAIL.
NANCE OLDFIELD.
THE BELLS.
THE CORSICAN BROTHERS.
DON QUIXOTE.
JOURNEYS END IN LOVERS MEETING.
A CHRISTMAS STORY.
FEB. 24 TO MAR. 21, CHICAGO, COLUMBIA THEATRE.
MAR. 23 TO 25, INDIANAPOLIS, ENGLISH OPERA HOUSE.
MAR. 26 TO 28, DETROIT, DETROIT OPERA HOUSE.
MAR. 30 TO APRIL 1, CLEVELAND, EUCLID AVENUE OPERA HOUSE.
APRIL 2 TO 4, BUFFALO, STAR THEATRE. APRIL 6 TO 11, PITTSBURGH, ALVIN THEATRE
APRIL 13 TO 18, PHILADELPHIA, CHESTNUT ST. OPERA HOUSE.
APRIL 20 TO 25, BOSTON, TREMONT THEATRE.
APRIL 27 TO 29, PROVIDENCE, PROVIDENCE OPERA HOUSE.
APRIL 30, SPRINGFIELD, COURT SQUARE THEATRE.
MAY 1, HARTFORD, PROCTOR'S OPERA HOUSE. MAY 2, NEW HAVEN, HYPERION THEATRE.
MAY 4 TO 16, NEW YORK, ABBEY'S THEATRE.

PLAINFIELD.—MUSIC HALL (Rich and Maeder, managers): Rachel Renard Feb. 28 to small house. Midsummer Night's Dream; good performance to light business. The Dazzler 3 to medium audience.

TRENTON.—TAYLOR OPERA HOUSE (W. R. Williamson, manager): The Great Diamond Robbery, with a splendid supporting co., was the attraction 2, 4 and was thoroughly appreciated. Trilby 11, 12.

BOONTON.—OPERA HOUSE (S. J. Green, manager): House dark.

SOUTH AMBOY.—KNIGHTS OF PYTHIAS OPERA HOUSE (F. E. De Graw, manager): Rachelle Renande and co. 9-11.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Joe Ott in The Star Gazer 2 gave one of the finest performances of farce-comedy ever seen here to a good-sized audience; audience more than pleased. The Man In the Iron Mask 9.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): Sowing the Wind 3 gave an excellent performance to a good audience. Dazzler 7. The Midnight Bell 11.—ITEM: The Atlantic City Lodge, No. 276, B. P. O. of Elks, celebrated their second anniversary 9 with an elaborate programme.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): The Derby Mascot 3; performance and business good.

NEW MEXICO.

ALBUQUERQUE.—GRANT'S OPERA HOUSE (B. F. Davis, manager): Simpson's Players gave Tom Taylor's Ticket-of-Leave Man Feb. 25 to a very poor house; performance fair. Professor Bristol's Horse Show 27, 28; small houses, good performance. Morrison's Faust 2. Thomas Keene 6; James O'Neill 11; A Breezy Time 19.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (Woodward and Davis, lessees): The Hollands appeared in A Social Highwayman 1, 2.—LELAND OPERA HOUSE (Fred F. Proctor, manager): Darkest Russia drew a large audience 2. William Barry played The Rising Generation before three large and well-pleased audiences 3, 4. He was assisted by James H. Manning, Samuel Forrest, Joseph Davis, Lydia Barry, Dixie Delaro and others. The New Rainmakers 5; Michael Strogoff 11; Hopkins' Trans-Oceanic Star Specialty co. 19-21. Manager Henry Abbey attended the performance of Bernhardt's Camille here last week and arranged with Woodward and Davis for attractions this and next season.—Manager Fred F. Proctor was so well pleased with the experiment of vaudeville twice daily that he will continue it soon.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): The Wizard of the Nile to immense business Feb. 28, 29; S. R. O. 28. House dark 27. A Social Highwayman 13.—WIETING OPERA HOUSE (Wagner and Reis, managers): The Old Homestead to big business 28 29. Black Crook drew well 4; Two Escutcheons 12-14.—H. R. JACOBS' OPERA HOUSE (G. A. Edes, manager): The Silver King was largely attended 27-29. Dan McCarthy to fair attendance 2-4; Sidewalks of New York 5-7; Hopkins' Trans-Oceanic Novelties 9-11.—ITEMS: Manager Hennessy, of the Bastable, is combining business and pleasure at New York and Lakewood, N. J., this week. Dan McCarthy's co. makes a neat street parade, the band being uniformed in bright green coats and white trousers.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Wood and Shepherd in Town Topics played their return engagement Feb. 27 and pleased a good-sized audience; performance satisfactory. The Gilhoolys Abroad 2 gave satisfaction to fair business; performance fair. Crockett's Comedians drew a large audience which they thoroughly pleased 4; performance fair. William Barry in The Rising Generation 9; Donnelly and Girard in The Rainmakers 11; Primrose and West's Minstrels 16; St. Peter's T. A. B. Society (local) in Arrah-na Pogue 17; W. A. Brady's Trilby 19.—ITEMS: The Hoyt's A Texas Steer co., which was to have played here 7, canceled.—Manager Sweet's benefit has been postponed until May 14, owing to Chauncey Olcott's inability to leave New York, where he is having a prosperous run.—Harry O. Wollett, of the Town Topics co., may be found next season with Murray and Mack in Finnigan's Ball.

ROCHESTER.—LYCEUM THEATRE (A. B. Wolff, manager): The Old Homestead 5-7 was warmly received by fine houses. The The Two Escutcheons 9-11; Buffalo Symphony Orchestra 12.—COOK OPERA HOUSE (E. G. Lane, manager): Davis and Keogh's Sidewalks of New York co. was greeted by big houses 2-4. The scenic effects were excellent and co. fairly good. The Black Crook, in all its dazzling splendor, was presented before crowded houses 5-7. The Cotton King 9-11; The Private Secretary 12-14.—ACADEMY OF MUSIC (Louis C. Cook, manager): Monte Cristo, with J. B. Studley in the leading role, pleased fine attendance 2-7; the supporting co. was efficient. Zero 9-14.

UTICA.—OPERA HOUSE (H. E. Day, manager): The Old Homestead Feb. 27 to S. R. O; the performance was greatly enjoyed by the large audience. Darkest Russia pleased a fair-sized audience. The Baroness Von Rheineberg of Florence Roberts was most clever. The Black Crook pleased a large audience 3. Britoni and the Rexford Brothers were well received, and Louise Montrose and John World caught the house with their clever specialties. The Bostonians 11. The White Slave 12, 13.—ITEM: The People's Theatre, P. M. Cooley, manager, closed its doors 4, owing to lack of patronage. Mr. Cooley, who is considerably out of pocket, will return to Binghamton.

GOUVERNEUR.—OPERA HOUSE (Charles S. Hubbard, manager): Holland Brothers in A Social Highwayman Feb. 29 to good business; excellent performance. Eugene O'Rourke in The Wicklow Postman 11.

ITHACA.—THE LYCEUM (M. M. Gunstadt, manager): Joe Hart to fair business Feb. 29. The Old Homestead to S. R. O. 3. The Wizard of the Nile 10; The Bostonians 13-14.

MIDDLETOWN.—CASINO THEATRE (H. W. Cory, manager): Sowing the Wind Feb. 28 to S. R. O. Uncle Tom's Cabin 7. Burlesque Comedy co. week of 9.

WARSAW.—IRVING OPERA HOUSE (W. S. Pratt, manager): Professor Carter, magician, to fair business 3, 4.

TICONDEROGA.—UNION OPERA HOUSE (Frank T. Lock, manager): Sulambo and Clivette 7.

ELMIRA.—LYCEUM THEATRE (Wagner and Reis, managers): Ellen Beach Yaw Feb. 27, pleased a large and fashionable audience. Joseph Hart in A Gay Old Boy 2 to an undeservedly small audience. Performance first-class. Daly's A Midsummer Night's Dream pleased a large audience 4. American Girl 9; Green Goods Man 10; Frank Daniels 11.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): The Burglar Feb. 26 had a fair house and gave satisfaction.—ACADEMY OF MUSIC (Coleen Music Co., managers): Harrison J. Wolfe, supported by a good co., presented The Corsican Brothers 28, 29 to good business and pleased audience.

LITTLE FALLS.—SKINNER OPERA HOUSE (H. A. Skinner, manager): Rice's Comedians opened for a week 2 to big business and gave good satisfaction. They carry an excellent band and orchestra. The Old Homestead 16.—CRONKHITE OPERA HOUSE (W. H. Cronkhite, manager): Blue Beard co. Feb. 28 to fair business, but very poor satisfaction. The Land of the Midnight Sun 11.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Notwithstanding a severe storm, Darkest Russia drew a large house 29 and gave a first-class performance. Both the co. and stage settings were superb. Donnelly and Girard in the Rainmakers had a fair house 2 and gave a good performance. The cast was the same as when last seen here. The Spider and the Fly co. gave a satisfactory performance to a fair-sized audience 4. Humanity 6; Wizard of the Nile 9.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): The Black Crook had a crowded house and gave good satisfaction 26. James B. Mackie in Grimes' Cellar Door had fair attendance 28. Maude Hillman opened a week's engagement to good business 27. Trip to Chinatown 9; American Girl 11; The Great Diamond Robbery 12; Sowing the Wind 14.—BIJOU THEATRE (A. A. Pennyvessy, manager): Dangers of a Great City had moderate-sized houses 27-29. Plays and Players was fairly well attended 2-4. Mr. and Mrs. Wayne in From Sire to Son 5-7. The White Crook 9-11.—ITEM: A. W. Michaelbach, a local singer, joined James B. Mackie's Grimes' Cellar Door in this city 28.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): The Old Homestead Feb. 26 to big business and the usual satisfaction. Alabama 29 to a fine house, and was one of the finest performances of the season. Frank C. Bangs withdrew from the co. here, and after the performance he banqueted the members. The Mackay Comic Opera co. opened 2 for one week at popular prices. Crowded houses testify the appreciation of their performances. Ethel Balch joined this co. here, and has assumed the prima donna role. Alf G. Field's Minstrels 12; Yaw Concert co. 17; Old Kentucky 24.

PEEKSKILL.—DEPEW OPERA HOUSE (Fred S. Cunningham, manager): Sowing the Wind Feb. 29. The Gormans in Gilhoolys Abroad 3. Both good plays, and well staged. Audiences very small, which can be accounted for only by the fact that the manufacturing interests in Peekskill are not running on full time. House dark until 18.

OWEGO.—WILSON OPERA HOUSE (C. R. Dean, manager): The Choral Club, comprising the best voices in Owego, gave their first concert 3 to a crowded house, consisting of the elite of the town. Madame Zippora Monteith, soprano, of New York city, assisted, and rendered several very fine selections. The entertainment was a financial and artistic success throughout. Madge Tucker 9-14 in repertoire.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): Maude Hillman and a capable co. closed a successful week Feb. 29. This co. have many friends here, and their appearance annually is looked forward to with much pleasure. A Green Goods Man 7; Girl Wanted 25.—NORMAN HALL: Royal Hand Bell Ringers 26 drew a small but well-pleased audience. Lyman B. Sperry entertained a large audience 3.

WELLSVILLE.—BALDWIN'S THEATRE (C. A. Rathbone, manager): Dark week of 2.

COHOES.—CITY THEATRE (Powers and Williams, managers): Corse Payton and Etta Reed produced The Plunger Feb. 26. My Kentucky Home 27. Rose Cottage 28. A Yankee in Cuba 29, and matinee Pearl of Savoy. This was pronounced the best repertoire co. that has appeared here. It played to immense houses. On the last night of the engagement they were compelled to stop selling admissions. Darkest Russia co. repeated their former success 3 to good business. Joseph Grismer and Phoebe Davis in Humanity 7.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): The Black Crook Feb. 29; good performance to good business. The Old Homestead 8.

FISHKILL LANDING.—ACADEMY OF MUSIC (Clark and Peattie, managers): Dark house Feb. 25-7. Spider and Fly 7.

NIAGARA FALLS.—PARK THEATRE (M. S. Robinson, manager): The Burglar 5; Old Homestead 10; Tonny Farrell 13.—ITEM: George Knowles and A. A. Franklin are endeavoring to put comic opera on at the Theatre.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): The Captain's Mate to good house Feb. 21. In Darkest Russia to crowded house 26; A Social Highwayman 28 to large and appreciative audience; Eugene O'Rourke in The Wicklow Postman 10; Salambo and Clivette; 13 Old Homestead 14.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): A Bowery Bohemian as Teddy in Hoyt's A Bunch of Keys Feb. 27 to a good business. Al Field's Minstrels 14.

WEEDSPORT.—BURRITT OPERA HOUSE (Hatty D. Brown, manager): Hoyt's A Bunch of Keys Feb. 28; good house; performance excellent. A Green Goods Man 5; the Carter co. 13, 14; Two Johns 20.

WHITEHALL.—MUSIC HALL (A. M. Andrews, manager): Edward H. Favor and his merry co. in The Jester 2; co. good; business fair. Salambo and Clivette's new European wonders 6.

CANANDAIGUA.—GRAND OPERA HOUSE (McKechnie and Mather, managers): A Green Goods Man 4 to fair house; good performance. Gracey and Burnette, a clever sketch team, and Charles Eastwood, in imitations of Fritz Emmett, were particularly good. Tony Farrell 9; Merrill Horse Minstre's, local, 12, 13. Maud Hillman in repertoire 16-21 at popular prices.

YONKERS.—MUSIC HALL (William J. Bright, manager): Sowing the Wind co. gave a first-class performance to light business 28. The Jolly Old Chums gave good performance to poor business 2. The Gormans in Gilhoolys Abroad canceled their date owing to the sudden illness of John Gorman. A Gay Old Boy 9; The Rainmakers 12; The Tornado 16; The World Against Her 19.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): House dark 2-5. The Land of the Midnight Sun 7.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Frank Daniels in The Wizard of the Nile to S. R. O. Feb. 27. Tompkins' Black Crook co. drew a good house 28. The specialties were among the best ever seen here. Old Homestead to the usual crowded house 2. A Green Goods Man 6; Tony Farrell 7.

JOHNSTOWN.—GRAND OPERA HOUSE (C. H. Ball, manager): Leavitt's Spider and Fly co. gave a very unsatisfactory entertainment to good-sized audience 2. It was decidedly the poorest performance of its kind ever seen in this city. The Bostonians in A War Time Wedding 10; The Two Johns 16.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): An American Girl 6. The Smugglers 9.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Tony Farrell in Gaiety Owen 2 gave a very pleasing entertainment to small business. Humanity 5; Will Carleton 7; Michael Strogoff 9; Ladies' Refined Minstrels, local, 10; Dan McCarthy 12; Midnight Special 16, 17; Trilby 21.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston, manager): Rice's Comedians closed a week's engagement Feb. 29 to good business at popular prices. The band and orchestra was one of the best heard here this season. Tony Farrell 5.

BALDWINSVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): The Spelling Match was given Feb. 28 to a small house.

ONEONTA.—METROPOLITAN OPERA HOUSE (W. D. Fitzgerald, manager): Daniel Kelly in Outcasts of a Great City to a large and appreciative audience. Stetson's Uncle Tom's Cabin co. 11.

PLATTSBURG.—THEATRE (W. A. Downe, manager): Camille D'Arville Opera co. Feb. 28 to a crowded house, notwithstanding the worst storm of the season. The Jester 5; Fast Mail 7.

SARATOGA SPRINGS.—OPERA HOUSE (Dr. A. L. Churchill, manager): Edward M. Favor and his Merry Comedians in The Jester Feb. 26 to a good audience.—TOWN HALL (J. M. Putnam and Co., managers): Mildred Cushman and Harry Burrell gave one of their wonderful spiritual manifestations 1 to a large and much mystified audience. The Lees, hypnotists, 23.

LYONS.—MEMORIAL HALL (John Mills, manager): House dark 2-7. Denman Thompson's Old Homestead 12. Coming: Land of the Midnight Sun, Trilby, Tim the Tinker.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Burglar Feb. 27. The Brooklyn Handicap 29 to good business. Hummelein's Ideals opened to good business 2. Passion Play 12; Tony Farrell 17; Fields' Minstrels 27.

HUDSON.—OPERA HOUSE: William Barry in The Rising Generation pleased a fair-sized audience 2. Spider and Fly 6. Land of the Midnight Sun 9.

GLENS FALLS.—OPERA HOUSE (F. F. Prynn, manager): Ethel Tucker closed a week's performance Feb. 29 to fair business. Spider and Fly to a poor house 2; performance fair. William Barry in Rising Generation 5 to good business; performance very good. William Brady's A Cotton King 9.

RONDOUT.—LISCOMB'S OPERA HOUSE (George G. Liscomb, manager): House dark this week. Rice's Comedians 16-22.

DANSVILLE.—HECKMAN OPERA HOUSE (E. H. Heckman, manager): The Brooklyn Handicap Feb. 28 to fair business; performance good. House dark week of 9.

NEWBURG.—ACADEMY OF MUSIC (Fred M. Taylor, manager): Waite's Comedy co. commenced their second week 2 and the crowded houses indicate that they will do better business than on the first week. Humanity 13.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager): Special Delivery 15.

MEDINA.—BENT'S OPERA HOUSE (Cooper and Hood, managers): House dark.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): Corse Payton opened 2 for a week playing to good business and giving excellent satisfaction. Lee, hypnotist, 9-14.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Carter, the magician, played to light business 2. Denman Thompson's Old Homestead 9; Davis and Keogh in Rush City 13. Fruits of his Folly was given by an amateur co. for the benefit of the A. O. U. W. 7.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): E. M. and Joseph Holland in A Social Highwayman Feb. 27 to a highly pleased audience; business good. Black Crook 2; very large house; fair satisfaction. Tony Farrell 6; Frank Daniels in The Wizard of the Nile 12; Old Homestead 13; Rush City 17; Al. G. Fields 19.

NORTH CAROLINA.

GOLDSBORO.—MESSENGER OPERA HOUSE (B. H. Griffin, manager): Langdon Dramatic co. opened for one week 27 giving a very satisfactory performance 2 to a well pleased audience.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Mabel Paige in repertoire 2-7 to very large business. This is her second engagement here this season both of which have been very successful ones.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Gustave Frohman's John Stapleton co. Feb. 24, 25; fair business, opening to well-pleased audience in The Wife. Paul Gilmore gave an exceptionally strong impersonation of John Rutherford. The more serious the situation the better does he rise to the occasion. Mabel S rickland won the hearts of the audience by her clever work in the role of Kitty Ives. William F. Courtenay was excellent as John Dexter, dignified as a king, genial as a comrade, and gallant as a lover. There was not a member of the co. who was not satisfactory. In Old Kentucky 29; large and well-pleased audience; receipts, $796.25. Laura Burt who plays Madge Brierly is an actress of exceptional ability, and disguised as a jockey made a charming picture. In the second act one of the horses stepped on her foot which caused her considerable pain, but she bravely stuck to her post until the drop of the curtain in the last act. H. B. Bradley did good work in the role of Colonel Sandusky Doolittle. Murray and Mack in Finnigan's Ball 5; Marie Wainwright 11; Louis James 24, 25 in Othello and Hamlet.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Dander, manager): Gustave Frohman's John Stapleton co. Feb. 26. Matinee, Sweet Lavender to good business; evening, The Wife, to $450; house at regular prices. The co. is remarkably well balanced and gave excellent satisfaction to audiences composed of the best society people. Murray and Mack in Finnigan's Ball 4; Marie Wainwright 9; Bowman and Young's Minstrels 24.

JAMESTOWN.—OPERA HOUSE (E. P. Wells, manager): Joe Cawthorn in A Fool for Luck Feb. 3; fair business; excellent performance. Freeman's Funmakers headed by Eugene Canfield in A Railroad Ticket, 12; fair business. In Old Kentucky 29; good business; performance good. Murray and Mack in Finnigan's Ball 6.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht manager): Gustave Hinrich's French and Italian Grand Opera co. sang Il Trovatore to most excellent business Feb. 26. The principals, an orchestra of twenty-two pieces, and a strong chorus combined to make the production a most superb one, and the best operatic performance ever seen in this city.—PARK THEATRE (Harry E. Feicht, manager): Oliver Byron in Ups and Downs to good business 27-29. The play pleased and was presented by a capable co. America's Greatest Vaudeville co. 2-4 to S. R. O. The specialties as a whole were artistic and pleasing, but Denver Ed Smith, styled the world's champion, gave unsatisfactory bouts, which received storms of hisses and expressions of disapproval.—MEMORIAL HALL (Soldiers' Home): Lillian Kennedy in She Couldn't Marry Three to crowded house 28. The comedy drama is of the conventional plot, and at times most strained and prosy, but it seemed to please.—ITEMS: F. F. O'Neill and George Bowles, representing Sowing the Wind, and Robert Downing respectively were in the city the past week. Oliver Byron, Watson Sisters, and White Crook are the bookings for current month at Memorial Soldiers' Home.—W. T. Melville, of Lillian K. Kennedy co., which played at the Memorial Hall on 28, was a member of the Soldiers' Home Summer Dramatic co. nine years ago.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Jessie Mae Hall closed a successful week in repertoire Feb. 29. Her support is good. Clay Clement in New Dominion 2 gave one of the best performances of the season. Attendance poor. Edward Hart in Wang 7. Cool's Big Stock co. for week 9. Shore Acres 16. Walker Whiteside in Hamlet 17. O'Hooligan's Masquerade 18. Alvin Joslin 27. White's Feast April 4. Fencing Master 6. Old Homestead 21. Assistant Manager S. V. Grimes banqueted the River City Brass Band. John Kah, Joseph Duper, and Chas. Bruner leave April 1 for Geneva, O., to join band of Walter Main's Circus. Joseph Gallon will open with vaudeville at Grand View Theatre May 1.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): A Cold Day Feb. 23 kept a fair house roaring with laughter and gave best of satisfaction. Good co. The Merriken's Star Entertainers 2 to small house. W. A. McCormick, the river side whistler of the co., is a wonder in his whistling. The Porter benefit concert, local, 3, big house. Sherwood Concert and Opera co. 4, the De Haven Comedy co. week of 9.—ITEMS: James A. Porter, for whose benefit the performance was given, was for many years leader of Potter's Silver Cornet Band, one of the most famous bands in Ohio. Fred Warren, of the Oliver Byron co., celebrated his eleventh birthday 29.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Charles B. Hanford and co. gave a very pleasing production of Julius Cæsar Feb. 28 to fair-sized audience. The American Girl gave matinee and evening performances 29 to small audiences. The production did not merit larger audiences. Al. G. Field's Minstrels drew his usual house packed from pit to dome 2. Side Tracked 3 to fair houses. Egyptia, an opera given by local talent for benefit of Union Charity Association, drew an immense audience, giving a very creditable performance 4.

WADSWORTH.—OPERA HOUSE (J. F. Detweiler, manager): Wilson Theatre co. in repertoire Feb. 22-27 to good business. May Smith Robins as Little Trixie 7.—ITEM: B. E. Mackin, owing to bad health, has been forced to leave the Wilson co.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Robert Downing in The Husband Feb. 26 gave good performance to good business. Herbert Cawthorne and Lisla Mitchell in Little Miss Nugget 2 to large receipts. The Cadet Reed Band Concert 5. Shore Acres 9.—BLACK'S OPERA HOUSE (George Max, treasurer): The Cool Comedy co. 7 to good business.

CAMBRIDGE.—HAMMOND OPERA HOUSE (R. Hammond, manager): The Limited Mail Feb. 27 to top-heavy house. Wilson Theatre co. commenced a week's engagement 28, presenting Sunny Home to a large audience.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Smith, managers): Clay Clement and his co. in The New Dominion Feb. 29. The performance delighted the audience. Mr. Clement was at his best, and his support was superb.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, managers): Alba Heywood gave satisfaction to a fair audience.

NEWARK.—MEMORIAL AUDITORIUM (Foreman, Rosebraugh and Sowersby, managers): Gilbert Opera co. sang Mascot to a small audience Feb. 28; co. deserved better patronage. Walker Whiteside 10.—MUSIC HALL (J. H. Miller, manager): Gonzalez Opera co. opened a three-nights' engagement 2 with Mascot. Business good.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): House dark.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager and proprietor): Kellar Feb. 25 to crowded house. Two Old Cronies 6.

ALLIANCE.—OPERA HOUSE (F. W. Gaskill, manager): Hanford, Spencer, and O'Brien in Virginius Feb. 27 to good business. Fine production, Mr. Hanford's Virginius being the best ever seen in this city. Old Homestead 3 to large and well-pleased audience. Howard Wall Comedy co. 4-7. Gonzalez Opera co. 9-11.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Wang Feb. 25 to good business. Old Homestead 29 to packed house and appreciative audience. American Girl 3; Side Tracked 7; Rhea 10.

SABINA.—OPERA HOUSE (J. C. Burnett, manager): De Witt Miller's lecture course Feb. 25 was not up to expectation of audience. Old Homestead 13.

TIFFIN.—NOBLE'S OPERA HOUSE (Charles L. Bristol, manager): The Charles B. Hanford, Spencer and O'Brien comb. presented Julius Cæsar Feb. 29 in a manner that was highly pleasing to the large audience present. The Fencing Master Opera co. 4. Wills' Two Old Cronies 7.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Hanlon's Superba Feb. 25, 26 to $1,500, turning hundreds away at each performance. Howard Wells co. 27-29 drew large audiences. Derby Winner 6; Side Tracked 10; The Burglar 11; White Crook 19.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): The South Before the War Feb. 29 did not draw heavily. The Old Homestead 2; full house; excellent performance. The Tuxedo Trio of New York city, consisting of Ramsever Brothers and Currier, playing two mandolins and sub bass guitar entertained the Elk Lodge 1. Their music is excellent, and was so thoroughly appreciated that a return date was arranged for 5.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): The Limited Mail Feb. 28 to good business. Side Tracked 2 to poor house. Alabama 3 to the capacity of the house.—ITEM: There was a return date for Alabama and benefit for stage hands, who introduced a new feature, that of setting the stage for third act with curtain up.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Charles A. Gardner in Fatherland Feb. 28, large house. The Tyrolese Trio delighted the audience with their singing and responded to several encores. Sherwood Concert and Operatic co. 29 to fair house. Audience well pleased. Wang 6.

XENIA.—CITY OPERA HOUSE (C. L. McClellan, manager): The De Haven Comedy co. Feb. 22 to a good business. Billy Link and Charters Sisters, assisted by Murphy and Hall, gave Schultz in Trouble to a packed house 2; performance good. Link was very well liked in the part of a tramp; Sherwood Opera co. in Faust 9.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Hanford, Spencer and O'Brien 3 in Merchant of Venice pleased a large and fashionable audience. The Old Homestead 9.—ITEM: Mr. and Mrs. W. Barnum, of this city, gave a reception in honor of Charles B. Hanford, who is a cousin to Mr. Barnum.

GALLIPOLIS.—ARIEL OPERA HOUSE (J. M. Kaufman, manager): Little Trixie Feb. 27 to S. R. O., good performance. A Cold Day 6. Band Concert 12; Kittie Rhoades 27-28; Al. G. Field's April 3.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): Black Flag Feb. 29, local, to big house. W. C. Andrews in My Wife's Friend 4. Gonzalez Opera co. 7; L. J. Carter's Tornado 19.

BOWLING GREEN.—GRAND OPERA HOUSE (Hankey Brothers, managers): Reno's Joshua Simpkins 3 to very good business and well-pleased audience.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Sherwood Concert co. 2 to a fair-sized audience. Performance good. Marietta Mandolin and Glee Club 29. Shore Acres 12; Cool Stock co. 23 week; Schubert Symphony Club and Lady Quartette April 1; Al. G. Field's Minstrels 7.

URBRICHSVILLE.—CITY OPERA HOUSE (Elvan and Van Ostran, managers): Sid K. Russell in The German Recruit, assisted by local talent 26 to good business. Performance good. The Lizzie Gonzalez Opera co. 27-29 to fair business. Performance good. William C.

Andrews in My Wife's Friend 3 to a fair but well-pleased audience. The German Recruit 11; Old Tennessee 18.

CANTON.—THE GRAND (L. B. Cool, manager): A song recital by Plunket Green Feb. 28 attracted a large and fashionable audience. Cool's Big Stock co. packed the house for two performances 29. Burr Oaks was presented in the afternoon and Arabian Nights in the evening. The co. shows marked improvement since it first took the road, and both performances gave excellent satisfaction. The Johnson-Smiley comb. entertained a good house 3.

ST. MARYS.—THE GRAND (J. L. Smith, manager): Wang Opera co. Feb. 21, splendid performance, house packed at advanced prices. Griffith's Faust 26 drew a large and fashionable audience, delighted with the performance. Gilbert Opera co. return engagement, 5; Robert Downing in The Gladiator 12; Julie Walters in Side Tracked 19; Lincoln J. Carter's Tornado 21; Field's Minstrels 26.——ITEM: The Grand has been doing excellent business all season.

BELLEFONTAINE.—GRAND OPERA HOUSE (George W. Guy, manager): Keller gave a fine performance 26 to good house. First attraction of the kind ever played in the city. Receipts, $80. Patrons well pleased.

ADA.—WHITESIDE THEATRE (O. H. Goldsmith, manager): Messiah, home talent, 28. S. E. O. Gilbert Opera co. 4; Faust 11.

ZANESVILLE.—OPERA HOUSE (C. D. Schultz, manager): The Derby Winner 4, 5; business fair. Shore Acres 10.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Robert Mantell Feb. 27-29 to good business; excellent co. Northern Lights 2-4 to good business. Ada Rehan 10. Ellen Beach Yaw 15; Augustin Daly Stock co. 16-18; Paderewski 19.

LOGAN.—REMPEL'S OPERA HOUSE (S. F. A. Koppe, manager): May Smith Robbins in Little Tinie Feb. 28; performance good; business good. Winni Anderson 29-2; business good; performance good. De Mass Family 5.——ITEM: Charles H. Pierson closed with the Little Tinie co. on account of sickness.

SANDUSKY.—NEW NEILSEN OPERA HOUSE (Charles Raetz, manager): Charles B. Hanford, excellently supported by Edna E. Spencer and Nora O'Brien, presented Virginius to a well-pleased audience 4. The Old Homestead 7; Rhea 11; Little Tinie 14.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Joshua Simpson's Feb. 29 to topheavy business. The Fencing Master 2; large and well-pleased audience.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Richmond, manager): Clay Clement in The New Dominion drew a fair house; Co. well received, and booked for a return date.

STEUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): The Limited Mail Feb. 29 to large house. Norris Bros.' Pony and Dog Show 4 to good house. Howard Wall 12-14. W. and J. College Glee Club 20; Vale's Twelve Temptations 28.

POMEROY.—OPERA HOUSE (E. L. Keiser, manager): A Cold Day played to good house 4. The co. was seen at a disadvantage as two of the ladies left the manager in the lurch the day before. The good acting of Perkins D. Fisher, Ed Cogley, and J. W. Gorsuch, however, satisfied the audience.

DEFIANCE.—CITIZEN'S OPERA HOUSE (E. F. Enos, manager): Griffith's Faust Feb. 28 to fair house and pleased audience.——MYERS OPERA HOUSE (L. L. Myers, manager): Dark.——ITEM: The sale of Citizen's Opera House property, made by order of court some time since, having been set aside, the same will again be offered at judicial sale 7. Meantime no attractions are booked, owing to uncertainty of future management.

NAPOLEON.—RINK OPERA HOUSE (J. L. Halter, manager): The Empire Stock co. opened a week's engagement 2 to packed house. FRANCIS LABADIE 12.

TROY.—OPERA HOUSE (Lee and Tamplin, managers): Sherwood's Opera H. O'Hooligan's Masquerade (return date) 11. Al Field's Darkest America 27.

LIMA.—FAURET OPERA HOUSE (W. A. Livermore, manager): Rice's 1492 co. No. 1 gave a delightful performance to S. E. O. Feb. 27. The receipts for the night were nearly $1 000. The Fencing Master pleased a large audience 3. Peck's Bad Boy 5.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (G. A. Wintzer, manager): A Thoroughbred Feb. 27 failed to give satisfaction to a fair house. Will's Two Old Cronies 3 to a good house. Atkinson's Peck's Bad Boy 6. Wilson Theatre co. 24-26.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed Overholser, manager): Fitz and Webster played to a good house Feb. 28.

OREGON.

BAKER CITY.—RUST'S HALL (M. B. Goldstein, manager): Bowman and Young's Minstrels played to good house Feb. 26, and gave fair performance.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Emily Bancker with a good co. in Our Flat Feb. 28 to fair business. Miss Bancker was a stranger to the theatregoers of this city, but her pleasing personality and versatility won her many friends. Amite Verno rendered good support to the star. A Trip to Chinatown to fair business 2. This is the original co., with Harry Conor, George Richards, Julius Witmark, Harry Gilfoil, Madge Dean, Fannie Musco and Geraldine McCann, including others of merit, in the cast. Lost 24 Hours 3 to good business. Robert Hilliard, Grant Stewart, and Effiliott Paget were excellent, and the rest of the co. good. This was a return engagement and the house was finer than on the first date. Princess Bonnie 4 to good business. The co. was very good and gave satisfaction. For Fair Virginia 5 repeated the success of the earlier engagement to a very good house. Midsummer Night's Dream 6, 7. Thomas Shea week 9. The Dazzler 16. V. M. C. A. 17. Fantasma 18, 19. Alcazar 20. A Green Goods Man 21. Sousa's Band 25.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Trilby attracted three large audiences Feb. 27-29. The play was well staged and the performance very good. Charles E. Brandt as Svengali deserves special mention. A Trip to Chinatown performance 3 did not give general satisfaction. For Fair Virginia was well given to a large house 4.——GRAND OPERA HOUSE (George M. Miller, manager): The Cecil Spooner co. in repertoire of popular plays gave good performances to large houses week of 2. The dancing of Miss Spooner is very clever, and adds greatly to the performances.——PARK THEATRE (Charles Gildert, manager): Sam T. Jack's The Bull Fighter attracted large audiences 2-4, and was the best burlesque co. here this season.——ITEMS: Charles E. Brandt, a member of the Trilby co., while in this city took out a marriage license to wed Georgie Levy.——J. B. Watkins, of Joe Ott Star Gazet co., who was taken ill here on Feb. 26, died at St. Joseph's Hospital. There was nothing on his person by which his residence could be ascertained.

MERCER.—ORR'S OPERA HOUSE (J. L. McFate, manager): Clement Bainbridge's co. in Alabama gave the best of satisfaction to a large and fashionable audience 4.——ITEM: J. L. McFate, our new manager, is to be congratulated on bringing an attraction of the class of Alabama to our town, as our theatregoers have rately an opportunity of witnessing such a performance.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (Mishler and Myers, managers): Miss Lo (local) Feb. 25, 26, performance very satisfactory to the capacity of the house. Derby Winner 27, 28 to fair business. My Wife's Friend 29 to good business. The Baldwins 2-7 are playing to S. R. O.; performance wonderful and beyond anyone's expectation. Alabama 9. Clay Clement 10. Midnight Bell 12. J. E. Mackie 13.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. F. Oster, manager): Emily Bancker in Our Flat delighted a large audience Feb. 27. Hindoo Fakirs to right business 29. James A. Reilly in The German Soldier 2 to a small house. Florence Bindley in The Captain's Mate to a fair-sized audience; satisfactory performance. The Dazzler 11.——ITEMS: Prof. W. E. Woods, magician after a tour of South America, Cuba, and part of Europe, is in town, recuperating, preparatory to another tour.

TAMAQUA.—ALLEN'S OPERA HOUSE (Charles F. Allen, manager): Mr. and Mrs. Robert Wayne's repertoire co. played a week's engagement beginning Feb. 24 to immense business and gave excellent satisfaction. The co. is a strong one, and the members do credit to their respective parts. The singing specialties of Rose Adelle and Frank Bourman received encores nightly.——ITEM: The opening night was the largest seen here for several years.

EASTON.—ABLE OPERA HOUSE (Dr. W. K. Detwiller, manager): Since the beginning of Lent, business at this house has slacked off considerably. Jo Ott in the Star Gazer played to fair business 23. The musical numbers were bright and catchy and well rendered. A good-sized audience turned out to see The Great Diamond Robbery, although it was the admirable co. and not any merit in the play which drew the attendance. Hoyt's A Trip to Chinatown with Harry Conor and Geraldine McCann held the boards 4. Several members of the co. seemed to have a night off and not only cut through their parts in a listless manner but indulged in by words and gawing while on the stage, much to the disgust of the audience.

YORK.—OPERA HOUSE (B. C. Peutz, manager): Thomas F. Shea week of Feb. 24-29 in repertoire, presenting Man o'-Wars-Man, Escaped from Sing Sing, Sisters of New York, Dr. Jekyll and Mr. Hyde, Slaves of Sin, and The Fire Patrol to large business. Dr. Jekyll and Mr. Hyde had the entire house sold out early in the morning. The orchestra were put on the stage and the space utilized. Robert Hilliard in Lost 24 Hours drew a fair house to one of the most meritorious productions of the season. Princess Bonnie 7. Dazzler 10. Y. M. C. A. Star Course 12. Carrie Lewis in repertoire week of 16.

LANCASTER.—FULTON OPERA HOUSE (R. and C. A. Vecker, managers): The Country Circus pleased a very large house Feb. 28, under the auspices of the Lancaster Base Ball Association. Emily Bancker in Our Flat delighted a fair house 29. It was one of the funniest farces seen here this season. Thomas E. Shea in a repertoire of plays at popular prices played to crowded houses 2-7, giving fine performances, and arousing great enthusiasm. The Dazzler 9. Mackie in Grimes' Cellar Door 10.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): Waite's Comedy co. in a repertoire of popular plays Feb. 24-29. This co. gave eleven performances to the capacity of the house. The co. is a good one with an excellent band and orchestra. A special feature of every performance is Knoll and McNeil in repertoire of popular selections on the cornet. Great Brooklyn Handicap 2; fair performance to fair business. Green Goods Man 11. The Two Escutcheons 17.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): The Derby Mascot was very creditably presented by Katie Rooney and a good co. Feb. 26 to a good sized audience. McCarthy's Mishaps 27. Audience much larger than the merits of co. and performance deserved. Joe Ott in The Star Gazer 29; very good co. and performance. The large audience was well entertained. A Midsummer Night's Dream attracted a large and fashionable audience 3. The prices of admission were doubled for this occasion, and an elaborate production was expected. The costumes and tableaux were very fine, but the cast especially the principals is weak.

NEW CASTLE.—OPERA HOUSE (Wagner and Reis, managers): Wang, with Albert Hart in the title-role to a large and well pleased audience Feb. 29. This is by far the best opera co. that we have had this season. Al. G. Field's Minstrels drew their customary big house 3, giving good satisfaction.——ITEMS: George W. Duke and Mary M. Brandes, of the Wang co., were married at the Trinity Episcopal Church 1. Harry and Lew Diamond, of Al. G. Field's Minstrels, are both New Castle boys. John W. Norton, of the same co., visited friends and relatives while he c 3. J. Lee McFate, dramatic editor of the *Daily News*, has leased the Opera House at Mercer.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Alexander Adair, manager): Carrie Louis in repertoire of popular plays week of February 24. The performances were well received.——JOHNSTOWN OPERA HOUSE (James G. Ellis, manager): Walker Whiteside in Hamlet 28 to a good house and gave general satisfaction. The Derby Winner 29 to moderate business. The scenery and negro specialties were received with repeated applause. The co. is an exceptionally good one. Scammon's Side Tracked co. failed to please the small audience it received 2. Clifton and Middleton's Comedy co. 3; to big business. Ranch King was presented 3 to a crowded house and seemed to give general satisfaction. June Agnott deserves special mention.

SCRANTON.—THE FROTHINGHAM (Wagner and Reis, managers): Delmonico's at Six Feb. 28, 29 to fair business. Waite's Comedy co. 2, 3 and matinee producing The Black Flag, Michael Strogoff and Kathleen Mavourneen at matinee all to large business.——DAVIS THEATRE (George E. Davis, manager): My Uncle from New York booked for 26-28 was canceled by Manager Davis after the first performance. Mr. and Mrs. Robert Wayne in From Sire to Son 2-4 to large business.——ACADEMY OF MUSIC (M. H. Burgunder, manager): Florence Bindley 29 in The Captain's Mate to fair business. James B. Mackie in Grimes' Cellar Door to good business 2.

MT. CARMEL.—BURNSIDE POST OPERA HOUSE (Joseph Gould, manager): Musical (local) benefit Keeley League No. 72 to a fair-sized and appreciative audience Feb. 27. Hindoo Fakirs 28 to a small audience. James A. Reilly in The German Soldier 29 to a large audience. The specialty business was very good. The play did not take well; support weak.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): The Derby Winner by A. H. Spink to fair business Feb. 25. Emily Bancker in Our Flat, under the management of Thomas W. Riley, gave a very clever performance to a good house 26. Florence Bindley in The Captain's Mate played to poor business 2.——MUSIC HALL (O. C. March, manager): Old Tennessee to good business 24-26. The Prodigal Father opened a three nights' engagement to good business 27-29.

PITTSTON.—MUSIC HALL (J. A. MacDougall, manager): The Ideals Feb. 24-29 to a large and well-pleased audiences. Baby Johnson and Mozzetto introduced excellent specialties. James B. Mackie in Grimes' Cellar Door 3 to good business. The Mah Sisters do some clever dancing. Sowing the Wind 9. A Green Goods Man 12.——ITEM: A meeting was held 27 to organize an Elk Lodge in this city. The meeting was very encouraging and a committee was appointed to arrange for the charter and other details.

FRANKFORD.—MUSIC HALL (Jennings, Lantz and Beresford, managers): The Sages closed Feb. 29 to excellent business. Minnie Seward opened 2 to good business; performance fair. The Derby Mascot 9.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Princess Bonnie 5 to a full house composed of the elite of the city.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Walker Whiteside, supported by a good co., gave an excellent representation of Hamlet 4 to a fair-sized audience. Star and co. received several curtain calls. Al. G. Field's Minstrels 11. Mackay Opera co. 16-21.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): James Reilly in The German Soldier 10. Ermine will be produced by home talent under the direction of Forrest F. Russell 26.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Walker Whiteside in Hamlet 2 to good business; well pleased audience. Al. G. Field's Minstrels 5 to S. R. O., giving good satisfaction.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hamersly, manager): The Derby Mascot played a return date to good business Feb. 28. Florence Bindley in The Captain's Mate, good house, satisfactory performance. The Brooklyn Handicap to average business; good attraction.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (Charles Fish, manager): Harrison J. Wolf in Corsican Brothers disbanded, and did not appear Feb. 28. Side Tracked 14. Grimes' Cellar Door 17. Annie Winters 20-21.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): McKay Opera co. closed a week's engagement Feb. 29 to fair business. The Burglar 4. The American Girl 5. Al. G. Field's Minstrels 7. Punch Robertson 9-14.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): W. A. Brady's Trilby with Marion Grey in the title-role gave a good performance 2 to a large and well pleased audience. James B. Mackie in Grimes' Cellar Door 7. The Country Circus 9. The Sages 10-14.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam P. Vohe, manager): Johnson-Smiley comb. Feb. 27, fine entertainment but the audience was small. Monongahela Turn and Singing Society 4. White Crook 9. Peck's Bad Boy 16.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): House dark week of 2-7.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): White Crook gave an ordinary performance to a good house. James A. Reilly's A German Soldier 7.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers): Local talent Feb. 28, 29 to fair business. Gloriana 16.

MT. PLEASANT.—GRAND OPERA HOUSE (J. B. Goldsmith, manager): Local attraction 6. Gordon's Minstrels 9. White Crook 13. German Soldier 18.

M'KEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): A Green Goods Man played a return engagement Feb. 29 and pleased a large audience. William C. Andrews in My Wife's Friend gave a clever performance 2.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, acting manager): A Green Goods Man Feb. 28 to good business; performance good. Walker Whiteside 7; James J. Corbett 16. On Erin's Shore 24.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Daisy Beverly 2-7 failed to appear. Dr. Bill 11.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, manager): Side Tracked 5. Alabama 11. The Ideals 16-21.

BERWICK.—OPERA HOUSE (F. R. Kitchen, manager): Annie Thomas Concert co. Feb. 28, benefit local band to a crowded house.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Thomas C. Seabrooke in The Speculator Feb. 26 to a fair house, which seemed greatly pleased. American Girl 4. Al. G. Field's Minstrels 7. Henderson's Ideals 9-11. Princess Bonnie 16.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Wagner and Reis, managers): Delmonico's at Six Feb. 27 to a fair-sized and pleased audience. A Gay Old Boy 3 to a small but one of the most enthusiastic audiences of the season. Joseph Hart, Al. Leech, Carrie De Mar and Leona Amrose received much applause. Daly's Midsummer Night's Dream 5.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (Thomas Byron, manager): White Crook played to a large house Feb. 28. Wolford, Holmes and Sheridan opened a three nights' engagement 2 to a packed house. Fisher's Cold Day 9.

TITUSVILLE.—OPERA HOUSE (John Gahan, lessee): D. W. Truss and Co.'s Wang packed the house to the doors 2; performance good. Walker Whiteside in Hamlet 5. Al. G. Field's Minstrels 9.

CAMBRIDGEBORO.—SAYLES' OPERA HOUSE (H. B. Webber, manager): Marcoe's U. T. C. played to a good-sized house, not well pleased. Prof. C. C. Case's Ye Olde Time concert 7. The Thoroughbred will play a return date 31.

FREELAND.—OPERA HOUSE (J. Slattery, manager): House dark 5-14.

UNIONTOWN.—GRAND OPERA HOUSE (J. F. Millhouse, manager): Limited Mail 3 to a large house, well pleased audience. Lewis Comedy co. week of 9.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Derby Mascot Feb. 29 to good business. Grimes' Cellar Door pleased a large audience 5; Sowing the Wind 7.

CONNELLSVILLE.—NEW MYERS' OPERA HOUSE (Charles R. Jones, manager): Flora Stamford closed a week's engagement Feb. 29 to well pleased and large audiences. The Limited Mail 2 to S. R. O.; satisfactory performance. Gorton's Minstrels 7.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Arabian Nights to a large house 2. Trilby 4 to a large house. On the Mississippi 5; Lost 24 Hours 7. Captain's Mate 12; Twelve Temptations 13. Gay Brothers' Minstrels 14. Spooner Comedy co. 16-21.

JEANNETTE.—OPERA HOUSE (Hugh Chatham, manager): French Dramatic Club had a large house Feb. 29. White Rat 7; Gorton's Minstrels 11; Athletic and vaudeville entertainment (local) 14.——ITEM: R. F. Trevellick was here 4 in advance of Gorton's Minstrels. A vaudeville entertainment will be given in the new Turner Hall for the benefit of the D. of L. of this place 13.

EAST STROUDSBURG.—ACADEMY OF MUSIC (I. H. Shotwell, manager): Hoyt's A Bunch of Keys Feb. 29; good house; first-class co. The Derby Mascot under the management of C. J. Taylor 4 to a good house. Performance fine. Home talent in The Dude for the benefit of the firemen 11.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): The Burglar Feb. 28 to a $80 house; performance very good.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): Sticker and Rhoades' Minstrels, local talent, Feb. 29, to a crowded house. Princess Bonnie 9.

FRANKLIN.—OPERA HOUSE (James P. Keene, manager): Alabama did very well 2. Walker Whiteside 6.

UNION CITY.—COOPER OPERA HOUSE (J. H. Blanchard, manager): Markoe's U. T. C. Feb. 29 to good business. Performance very tame. A Bloomer Girl failed to appear 5 or send notification of canceling.

TOWANDA.—HALE'S OPERA HOUSE (C. T. Kirby, manager): House dark.

RHODE ISLAND.

PAWTUCKET.—OPERA HOUSE (Fred D. Straffin, manager): Margaret Mather in Romeo and Juliet 27 to S. R. O.; excellent performance and hearty applause. Ulie Akerstrom in The Sultan's Daughter 2; Miss Rora 5; A Little Busybody 4; performances good; business light.——ITEM: After a trial of three managers a continuance of poor business and the difficulties that accrue therefrom, Pawtucket Opera House will be dark until further notice.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): In spite of a heavy rainstorm a fair-sized audience greeted The Two Johns Feb. 29. The Canadian Jubilee Singers had a large sized house 5.

WOONSOCKET.—OPERA HOUSE (George C. Sweatt, manager): Shadows of a Great City 5; Michael Strogoff 9; Town Topics 13; Coon Hollow 16; McCarthy's Mishaps 19; Amy Lee 27; Devil's Auction 31.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Mabel Paige co. began a four night's engagement Feb. 25 and played at popular prices to packed houses.

SPARTANBURG.—CITY OPERA HOUSE (Max Greenewald, manager): Erwin's Gift Show 4, 5; very light business and very poor performance. Roland Reed in The Politician 7.

TENNESSEE.

NASHVILLE.—THE VENDOME (Cutty and Boyle, managers): Della Fox Feb. 26 in The Little Trooper drew a packed house. Nat Goodwin to A Gilded Fool to a crowded house 27. The Private Secretary 28-29 was presented by Edwin Travers' co. to small houses. House dark 2-10. Wang 11. Francis Wilson underlined.——GRAND OPERA HOUSE (Cutty and Boyle, managers): House dark 2-4. Ada Gray 5-7; McCarthy's Mishaps 9-10. Fabio Romani 13, 14. Fire Patrol 18-19. Fast Mail 27.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): The Land of the Living Feb. 26 to poor business. It is a good play with many thrilling situations, but the cast is inadequate to give it the proper presentation. The names of Will Harkins, Hudson Liston, Myron Calice and others that were in the Chicag production are now absent from the programme. The Dormond co. opened 2 for three nights, presenting Ingomar, Faust and Marguerite, and Damon and Pythias to light business. The plays were poorly staged and given by a weak co. D'Ayear, mind-reader, 17, 18. Ethe Ellsler 31.

MEMPHIS.—LYCEUM THEATER (John Mahoney, manager): Nat C. Goodwin in A Gilded Fool, David Garrick and Lend Me Five Shillings before large and well pleased houses Feb. 28, 29. Lillian Lewis in Credit Lorraine to a fair house 2. The Private Secretary to good business 3, 4.——GRAND OPERA HOUSE: Roland Reed in The Politician to large and amused audiences 26, 27. The Land of the Living 28, 29 to only fair business. Charley's Aunt underlined.——ITEM: John Mahoney, the popular manager of the Lyceum, has been tendered by Nat Goodwin the position of advance courier for his Australian tour this Summer. Mr. Mahoney is to be tendered a benefit by his many friends 13.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Tuchfeldt, managers): A Plum Pudding Feb. 24 to fair audience; entertainment below average. William Gillett's The Private Secretary presented a first-class entertainment to large audience 2. Charley's Aunt 5.

COLUMBIA.—GRAND OPERA HOUSE (Helm Brothers, managers): Aiden Benedict's Fabio Romani 11.

TEXAS.

HILLSBORO.—LEVY OPERA HOUSE (Shields and Mendenhall, managers): Lewis Morrison in Faust Feb. 25 to a $475 house, which was $160 larger than anything in the history of the house. Every seat was taken, and about fifty extra chairs besides. A more appreciative audience could not be found. The acting of Mr. Morrison and his co. was almost faultless. Tim Murphy in A Texas Steer 28 to a large and appreciative audience.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil

THIS IS A CORKER

ALL RECORDS SMASHED AT

HAVLIN'S ST. LOUIS

CHARLES E. BLANEY,
Author of A Railroad Ticket, A Run on the Bank, etc.

BY

BLANEY'S

BIG SUCCESS

A BAGGAGE CHECK

The Comedy that feeds them all.

RECEIPTS.

Sunday Matinee,	$900 00
Sunday Night,	902 00
Monday Night,	600 00
Tuesday Matinee,	425 85
Tuesday Night,	628 45
Wednesday Night,	608 25
Thursday Matinee,	390 85
Thursday Night,	725 00
Friday Night,	618 15
Saturday Matinee,	455 00
Saturday Night,	615 00
Total,	$6,848.15

WM. GAREN, Mgr. Havlin's

NORTH, SOUTH, EAST AND WEST

JUST THE SAME.

STANDING ROOM ONLY

Four Nights Out of Six Since Aug. 12, '95

45 WEEKS OUR SEASON.

OUR CAST.

JAMES T. KELLY,	LIZZIE MELROSE,
W. J. SULLY,	MRS. JAMES T. KELLY,
LOUIS MARTINETTI,	MATTIE NICHOLS,
CHAS. A. MORGAN,	ALICE }
JAMES A. MARCUS,	LIZZIE } DARLINGS,
	ANNIE }

MASTER FREDDIE AND OTHERS.

Here is a New One to Test the Capacity of Theatres

Commencing Early in August

HARRY CLAY BLANEY, THE BOY

HARRY CLAY BLANEY

—IN—

CHAS. E. BLANEY'S

Newest Spectacular Farce Comedy

A BOY WANTED

A cast of merit engaged to create new characters in Farce Comedy.

WANTED FOR THIS PRODUCTION

20 handsome ladies with cultivated voices.

WANTED TO BUY FOR CASH—60 foot Scenery and Baggage Car.

NOW BOOKING

Address all Communications

W. S. BUTTERFIELD,

MET. JOB PRINT. NEW YORK CITY.

HOWE & HUMMEL, ATTORNEYS.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): Lincoln J. Carter's Fast Mail Feb. 25 to fair business. The mechanical effects were good, and while the acting was not of a very high order, the play did not demand it. Taken as a whole, it was a very fair performance. Henry E. Dixey in last act of The Seven Ages and Lottery of Love 28 to a large house at advanced prices. This was Mr. Dixey's first appearance here, but he and his co. received a very warm welcome, which they justly merited. The play was presented in first class style. Next to Mr. Dixey Thomas Keene as Benjamin Buttercorn deserves special notice.

[illegible]VILLE.—THE GAIETY (Paul Gallin, manager): Fay Templeton in A Breezy Time Feb. 24 to fair business. The best musical comedy seen here this season. Nellie Ellsler, supported by Frank Weston, presented As You Like It 25 to a large audience. Everyone seemed much pleased. A Turkish Bath 28 to light business; performance not as good as it should have been.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (C. S. Ruble, manager): Spooner Dramatic co. in repertoire opened a week's engagement to S. R. O. Feb. 24, and turned away business at each performance.

TEXARKANA.—GHIO'S OPERA HOUSE (Harry Ehrlich, manager): House dark week ending Feb. 29. The Spooner Dramatic co. for the entire week beginning 2

MARSHALL.—MARSHALL OPERA HOUSE (Johnson Brothers, managers): Henry E. Dixey Feb. 29 to good business and appreciative audience. Ex-Governor Hubbard in lecture, "Japan and the Orient," 5.

WACO.—THE GRAND (Sid H. Weis, manager): Lewis Morrison, supported by Florence Roberts and an excellent co., presented Faust Feb. 26 to the capacity of the house. The performance, with its electric effects and scenery, was the best ever produced here. Audience highly pleased. A Texas Steer, by Tim Murphy and a capable co., 29, matinee and night, to big houses. The performance was well received. ITEM: Sid H. Weis, manager of the Grand, was tendered a complimentary hop by the Opera House orchestra at the rooms of the Y. M. H. A., which proved a grand affair.

DALLAS.—OPERA HOUSE (George Anzey, manager): A Texas Steer was presented in this city for the first time Feb. 25 by Tim Murphy and his capable co. to a big house and to good business Feb. 26. House dark rest of the week.

BEAUMONT.—OPERA HOUSE (John B. Goodhue, manager): Fabio Romani Feb 25 to good business. Fast Mail 2; excellent business; general satisfaction. Lewis Morrison in Faust 6.

AUSTIN.—MILLETT'S OPERA HOUSE (Rigsby and Walker, managers): Edwin Ferry three nights and matinee Feb. 24-26 to fair business. Mr Ferry is good, but his support is only fair. Lewis Morrison gave Faust 27 to the largest house of the season. Lorraine Hoi is co. was billed for 28, 29, but failed to appear. A Texas Steer 4. Ethe Ellsler 6, 7; Della Fox 12; Derby Mascot 16. ITEM: Mr. Shepheard, of the University of Texas, thanked Mr. Morrison on behalf of the University for a diamond medal presented by him on his last trip to Austin.

CALVERT.—CASIMIR'S OPERA HOUSE (J. P. Casimir, manager): Frederick Abbott Feb. 28 to good business; audience highly pleased. House dark week 2.

DENISON.—OPERA HOUSE (M. L. Eppstein, manager): Ethe Ellsler in As You Like It Feb. 27 to fair business. Miss Ellsler's acting was the only feature of note. Lillian Lewis 11; Thomas Keene 13.—MCDOUGALL OPERA HOUSE: Dark past week.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Henry Greenwall, lessee, E. Bergman, manager): Fabio Romani drew only a fair house Feb. 24. Henry E. Dixey, with an excellent co., presented The Lottery of Love to a large and well pleased house 26. An evening with Dixie 27 to a good house. House dark 29.

EL PASO.—MYARS OPERA HOUSE (A. B. McKie, manager): Morrison's Faust Feb. 24 had a small house, but was well received. Schilling's Minstrels 25; fair house; performance first-class. Simpson co. in repertoire 26-29 was not well received. Bristol's Horses 4-6; Thomas Keene 7. ITEM: Schilling's Minstrels closed the season here 25.

BELTON.—GRAND OPERA HOUSE (A. J. Embree, manager): Frederick Abbott Feb. 21 to a small house, which the performance merited; poor attendance. Edwin Perry with good co. in Othello 27; performance excellent; fair house. Maloney's Wedding 28; performance good; house very poor. Tim Murphy in The Texas Steer 2. Otto H. Krause Stock co. week of 9.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Hauschild Brothers, managers): House dark week ending Feb. 29. Clark Hellyer Gift Show 2, 3; Lorain Hollis 4, 5.

LOCKHART.—OPERA HOUSE (Sam Lissner, manager): House dark 2-9.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): James O'Neill Feb. 24-27, presenting Virginius, Monte Cristo, Hamlet, and The Courier of Lyons to fair business. A local organization gave a children's entertainment for benefit of Kindergarten Association 28, 29, presenting Snow White and the Seven Dwarfs to good business. E. K. Bassett and Harry Corson Clarke conducted the affair.—GRAND OPERA HOUSE (J. B. Rogers, manager): In Spite of All week of 24 to excellent business. The co. gave a very beautiful rendition of the piece. Rebecca Warren, Ger Edson, and W. H. Tooker each scored hits.—LYCEUM THEATRE (Maltese and Piper, managers): Partners did good business week of 24. H. C. Brinker and Maud Edna Hall shared honors with Edward Hayes and Emily Lytton, giving a good performance.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): James O'Neill in Virginius played to a fashionable audience Feb. 28, in Monte Cristo 29 to a good house. O'Neill is a favorite actor here, and is supported by a good co.

LOGAN.—THATCHER'S OPERA HOUSE (Guy Thatcher, manager): Dark Feb. 24-29.

VERMONT.

BELLOWS FALLS.—OPERA HOUSE (Brosnahan and Blakley, managers): Cleveland's Minstrels Feb. 28; good house and good performance. A Contented Woman 2 to largest house of the season. Return date of Special Delivery 12, Cotton King 17.

BRATTLEBORO.—AUDITORIUM: Cleveland's Minstrels to fair business Feb. 29. A Contented Woman 3 to large and enthusiastic audience 3. Mrs. Hoyt, owing to an injury from a fall, did not appear. Vermont Wheel Club Minstrels 6. Special Delivery 11.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Camille D'Arville 27 to S. R. O. Comic opera is very popular here, and its mere mention will stand the house up. Lester 3 to poor audience. Fast Mail 5; Cotton King 10; Cleveland's Minstrels 13; U. T. C. 21; Down in Dixie 27.—ITEMS: Manager Walker and wife spent Saturday in Montreal attending the Reinhardt matinee.—Madame D'Arville says her business has been good.

BENNINGTON.—OPERA HOUSE (F. M. Tiffany, lessee and manager): Fast Mail to a good house 3. Two Johns 11.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Cleveland's Minstrels afternoon and evening 2; Cotton King 11.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): Camille D'Arville to a very large and highly pleased audience 27.—ITEM: Several of our local capitalists are negotiating for a site for a new Opera House.

VIRGINIA.

DANVILLE.—ACADEMY OF MUSIC (Orrin A. Neal, manager): Paradise Alley attracted a large audience Feb. 28. The specialties were particularly good. Frank Wills, who is a favorite here, again captured the audience. Nellie Ellsler, Night Clerk, to fair business and well pleased audience 2. Wilbur Bedott 5, Charles Vale's Twelve Temptations 7.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Paradise Alley Feb. 25, good performance to fair business. Nellie Ellis in A Night's Frolic 2; excellent performance to a very small audience. Miss Ellis made a decided hit as Captain Kate.

CHARLOTTESVILLE.—LEVY OPERA HOUSE (J. J. Leterman, manager): Sherwood Opera co. Feb. 25 to a large audience; satisfactory performance. A Night's Frolic 27 to fair audience. Professor House 29; Russell's Comedians 3-5; Irene Taylor co. for week 9.

PETERSBURG.—ACADEMY OF MUSIC: House dark 2-7.

NORFOLK.—ACADEMY OF MUSIC (A. R. Duesberry, manager): The Baldwins week of Feb. 24 to crowded houses. On the Mississippi 3 to medium business. A Night's Frolic 6, 7; M. B. Curtis in Sam'l of Posen 9; Twelve Temptations 11; Nat Goodwin 16; Primrose and West 18; Ed Harrigan 19; Seabrooke in The Speculator 23; Ada Rehan 28.

ROANOKE.—ACADEMY OF MUSIC (J. L. Hooper, manager): Emily Rancher 3, as a testimonial benefit to Manager Hooper, presented to a good audience Our Flat. House dark 4. M. B. Curtis 14; Ed Harrigan 17.

WASHINGTON.

WALLA WALLA.—OPERA HOUSE (H. V. Fuller, manager): In Old Kentucky played to S. R. O. and gave good satisfaction Feb. 17. Could have sold two hundred more seats. The Light of Asia 22, an oratoria by local talent assisted by soloists from Portland and Spokane, to splendid house.

SEATTLE.—SEATTLE THEATRE (P. B. Hyner, manager): Uncle Josh Spruceby co Feb. 24; poor business and miserable production. Corinne 26-28; good houses and splendid production of Hendrik Hudson. Coming: Louis James.

TACOMA.—TACOMA THEATRE (S. C. Heilig, manager): Uncle Josh Spruceby co. 22 and matinee to good houses. Frawley co. 24-26 to fair houses; an excellent co. and satisfactory performances.

ELLENSBURG.—LLOYD'S OPERA HOUSE (C. E. Pinberg, manager): The Frawley co. in the Senator gave a good performance to good business 2-27.

WEST VIRGINIA.

CLARKSBURG.—TRADERS' GRAND OPERA HOUSE (Harne and Hornor, managers): Gorton's Minstrels Feb. 28 to S. R. O.; audiences well pleased. Ada Van Etta in Gloriana, return engagement, 10.—ITEM: Home talent, under the direction of Gus Smith, will present an opera about May 1.

FAIRMONT.—OPERA HOUSE (M. D. Christie, manager): Gilbert Opera co. in The Mascot Feb. 24 to good house. Gorton's Minstrels 29 to the banner house of the season. House dark week of 1.—ITEM: The Kittie Rhoades co. spent Sunday here en route to Mannington.

HUNTINGTON.—DAVIS THEATRE (Joseph Gallick, manager): William Sherwood Concert co. to good business Feb. 28. Wang 4; Fire Patrol 5.

WHEELING.—OPERA HOUSE (F. Riester, manager): Frederick Bancroft and an excellent specialty co. drew good business 29. The Derby Winner 2 to bad business. Wang 3 packed the house and pleased. Shore Acres 11; For Fair Virginia 28.—GRAND OPERA HOUSE (Charles A. Feinler, manager): Country Merchant 27-29, return engagement, to good business. Fire Patrol 2-4 to light business. Cold Day 9, 10; Gus Hill's Novelties 12-14.

MORGANTOWN.—OPERA HOUSE (M. J. Sonneborn, manager): Gorton's Minstrels 2 to packed house; very satisfactory performance. Gloriana 9.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Sherwood Concert and Operatic co. Feb. 27 to fair business. Wang 5; A Night's Frolic 9; Shore Acres 13; O'Hooligan's Masquerade 23.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (J. B. Johnson, acting manager): Bura Brothers' Specialty co. gave a poor performance to very light business Feb. 20, and still lighter matinee 29. Charles T. Ellis and a good co. to large business. Mr. Ellis is a good singer and is supported by very clever people. Si Perkins, who held date of 4, canceled. Vincent and Streeter co. 9-14. Milwaukee Vaudeville Stock co. 16; 8 Bells 23-25.—LAKESIDE AUDITORIUM (E. R. Harding, manager): American stock co., managed by John P. Pra, opened a week's engagement in repertoire at popular prices to good business.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): House dark week of Feb. 24. John Stapleton co. return date 5.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): House dark Feb. 24-29.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): Remenyi Concert co., under the auspices of the Y. M. C. A., to a select audience Feb. 3; co. gave good satisfaction. Nothing booked for next week.

CHIPPEWA FALLS.—LA MOTTE'S HALL (J. G. La Motte, manager): A home talent vaudeville performance was given Feb. 27 to S. R. O.; most enthusiastic audience ever seen in the city at any performance; local hits were good and very funny. The Lotus Quartette, of considerable local fame, rendered some very fine selections. A White Rat 4.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Murray and Mack in Finnigan's Ball to average business Feb. 26. Salvini, supported by an excellent co., presented Don Cæsar de Bazan to a very good house 29 at advanced prices. The Venos, a vaudeville co., opened a week's engagement 2, playing to good-sized audiences. Next attraction, Fanny Rice.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Doty Norman co. Feb. 25-29; business and co. poor.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (William H. Stoddard, manager): Frohman's co. in Charley's Aunt Feb. 27 to a large and well-pleased audience. Vincent and Streeter's co. in repertoire this week.

GREEN BAY.—TURNER HALL (J. H. Nevins, manager): A. M. Palmer's co. in Trilby 17; Marie Wainwright 24; Rhea April 16.

STEVENS POINT.—GRAND OPERA HOUSE (Bosworth and Stumpf, managers): House dark 2-7. A. M. Palmer's Trilby 16.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Murray and Mack in Finnigan's Ball to a small house Feb. 28; fair performance. Alexander Salvini in Don Cæsar de Bazan to a fair house 2; first-class performance.

CANADA.

LINDSAY.—ACADEMY OF MUSIC (Thomas Sadlar, manager): Marks Brothers' Dramatic co. Feb. 24-29 to the largest houses this season. It was S. R. O. nightly. Hands Across the Sea 5; San Francisco Minstrels 12.

BROCKVILLE.—GRAND OPERA HOUSE (F. J. Ritchie, manager): Local concert 5; Camille D'Arville Opera co. 10; Fast Mail 16.

GUELPH.—ROYAL OPERA HOUSE (A. Tavernier, manager): House dark Feb. 24-29.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): House dark week 2-7.

WINNIPEG.—BIJOU THEATRE (W. H. Searl, manager): The John Stapleton co. in repertoire Feb. 27-29 gave fine performances to large and fashionable audiences. Murray and Mack 2, 3.

KINGSTON.—MARTIN'S OPERA HOUSE (W. C. Martin, manager): Hands Across the Sea Feb. 28, 29 gave a first-class performance to fair business. Camille D'Arville Opera co. 11.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): Stowe's U. T. C. co. Feb. 29 opened up to good business matinee and evening. The performance was very satisfactory, and included all the most sensational accessories.—STAR THEATRE (Bessey and Davey, proprietors): Vaudeville performance 2-7.

ST. THOMAS.—DUNCOMBE'S NEW OPERA HOUSE (T. H. Duncombe, manager): Harold Jarvis, Detroit's celebrated tenor, made his first St. Thomas appearance Feb. 27 in concert before a large and very fashionable audience. He was most enthusiastically received and had to respond to a number of encores. Ella Cameron co. begin a week's engagement in repertoire 2.—NEW GRAND OPERA HOUSE (H. G. Hunt, manager): House dark.

BELLEVILLE.—CARMAN OPERA HOUSE (Power Brothers, managers): Hands Across the Sea 2 to a fair house; performance excellent. Albani 24.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): House dark 2-7. Al. G. Field's Minstrels 9; Camille D'Arville Opera co. 13.

VANCOUVER.—OPERA HOUSE (O. C. Evan-Thomas, manager): The Kimball Opera co. with Corinne in Hendrik Hudson, Jr., Feb. 24, 25. Receipts, $1,549. Best performance of the kind ever witnessed here. The Tavary Opera co. 12-14.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Thorn Comic Opera co. (local) in The Daughter of the Regiment 2 to fair attendance. The co. was rehearsed by Mrs. Edwin Houghton, who played the Marchioness, and who deserves much credit for the smoothness of the performance. Good work was done by Will Thorn, R. A. Furness, Evelyn Allen and Alice Galbraith. Albani Concert co. 10. Ella Cameron 23-28; Bernhardt April 8.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): The St. John Bicycle Club gave two performances in the minstrel line Feb. 24, 25 to crowded houses. Dark 26-29.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

AT FORT BLISS: Aurora, Ill., March 11, Galesburg 12, Peoria 13, Bloomington 14.

ALABAMA (Clement Bainbridge, mgr.): Ashland, Pa., March 16, Reading 17, Lancaster 18, Lebanon 19, Harrisburg 20, Norristown 21.

AMY LEE AND FRANK DOANE (David Asher, mgr.): Lewiston, Me., March 10, 11, Manchester, N. H., 12-14.

A BAGGAGE CHECK (W. S. Butterfield, mgr.): Fort Madison, Ia., March 11, Washington 12, Oskaloosa 13, Ottumwa 14, Davenport 15, Galesburg, Ill., 16, Lincoln 17, Decatur 18, Champaign 20.

ANDREW MACK (D. W. Truss and Co., mgrs.): Washington, D. C., March 9-14.

A RAILROAD TICKET (W. W. Freeman, mgr.): Portland, Ore., March 9-14.

A BREEZY TIME (Fitz and Webster): Lawrence, Kans., March 11, Topeka 12, Leavenworth 13, St. Joseph, Mo., 18, Cameron 19, Trenton 20, Chillicothe 21.

ALBERT TAYLOR: Ennis, Tex., March 11, 12, Kaufman 13, 14.

A COUNTRY DANCE (William Calder, mgr.): Brooklyn, N. Y., March 11-14.

ADA REHAN (Augustin Daly, mgr.): Louisville, Ky., March 11, Nashville, Tenn., 12, Memphis 13.

ANNIE WINTERS (Edwin Houghton, mgr.): Mt. Jewett, Pa., March 11, St. Mary's 12, 13.

A. Y. PEARSON'S STOCK CO. (Lou Duclos, mgr.): Kansas City, Mo., March 22-May 3.

ALVIN JOSLIN: East St. Louis, Ill., March 11, Belleville 12, Mt. Vernon 13, Princeton 14, Louisville, Ky., 16-21.

A THOROUGHBRED (George D. Louden, bus. mgr.): La Porte, Ind., March 18, Valparaiso 19, Elkhart 20, Fremont, O., 23.

A CONTENTED WOMAN (Hoyt and McKee, mgrs.): Fall River, Mass., March 11, Providence, R. I., 12-14, New Bedford 16, Taunton, Mass., 17, Springfield 18, Syracuse, N. Y., 19, Toledo, O., 20, 21.

AUGUSTIN DALY'S STOCK CO.: New York city—indefinite.

A TURKISH BATH (E. H. Macoy, mgr.): Van Buren, Ark., March 11, Bentonville 12, Monett, Mo., 13, Carthage 14, Joplin 15, Coffeyville, Kans., 16, Parsons 17, Chanute 18, Burlington 19, Ottawa 20, Independence, Mo., 21, Warrensburg 23, Booneville 24, Fayette 25, Huntsville 26.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): St. Paul, Minn., March 9-11, Minneapolis 12-14.

A BLACK SHEEP (Hoyt and McKee, mgrs.): New York city Jan. 6—indefinite.

A TEXAS STEER (Hoyt and McKee, props.): Tucson, Ariz., March 11, Los Angeles, Cal., 13, 14, San Francisco 15-21.

BOWERY GIRL (Harry Williams, mgr.): Louisville, Ky., March 9-14.

BUBB COMEDY (George H. Bubb, mgr.): Middletown, N. Y., March 9-14.

BOUCICAULT-MARTINOT: New York city March 9-14.

BUNCH OF KEYS (Gus Bothner, mgr.): Greenfield, Mass., March 11, Concord, N. H., 13, Haverhill, Mass., 14, Lowell 16-18, Manchester, N. H., 19, 20.

BONNIE SCOTLAND (Sidney R. Ellis, mgr.): New York city March 9-14.

BACON STOCK: Portland, Ore., Jan. 27—indefinite.

CARRIE LOUIS (John Himmelein, mgr.): Hagerstown, Md., March 9-14, York, Pa., 16-21, Carlisle 23-29.

COON HOLLOW: Worcester, Mass., March 9-14, Woonsocket, R. I., 16, Fall River, Mass., 17, Newport, R. I., 18, Taunton, Mass., 20.

CECIL SPOONER (B. S. Spooner, mgr.): Columbia, Pa., March 9-14, Chester 16-21, Binghamton, N. Y., 23-28.

CHAUNCEY OLCOTT (Augustus Pitou, mgr.): New York city, Jan. 20—indefinite.

COOL'S BIG STOCK CO. (Floy Crowell and Charles Mortimer): Portsmouth, O., March 9-14, Circleville 16-21, Marietta 23-28.

CONROY AND FOX (William L. Malley, mgr.): Portland, Me., March 11, Rockland 13, Togus 14, Bangor 17.

CRAIG COMEDY: Wichita, Kans., March 9-14.

CHARLES MCCARTHY: Pawtucket, R. I., March 9-14.

CLAY CLEMENT (Joseph Adelman, mgr.): Lancaster, Pa., March 11, Reading 12, Easton 13, Allentown 14, Wilkesbarre 16, Scranton 17, Pittston 18, Carbondale 19, Binghamton, N. Y., 20, 21.

CHARLEY'S AUNT (No. 1): Chicago, Ill., March 8-14.

CHARLEY'S AUNT (No. 2): New Orleans, La., March 8-15.

CORSE PAYTON (David J. Ramage, mgr.): Troy, N. Y., March 9-14, Schenectady 16-21, Auburn 23-28.

COUNTRY CIRCUS: Easton, Pa., March 12.

CHARLES T. ELLIS (Archie Ellis, mgr.): Philadelphia, Pa., March 16-21.

COTTON KING (Eastern; W. A. Brady, mgr.): Burlington, Vt., March 10, Montpelier 11, St. Johnsbury 12, St. Albans 13, Plattsburg, N. Y., 14, Rutland, Vt., 16, Bellows Falls 17, Athol, Mass., 18.

CRESTON CLARKE (James A. Taylor, mgr.): Philadelphia, Pa., Feb. 24-March 14.

CHARLES A. GARDNER (D. V. Arthur, mgr.): Kansas City, Mo., March 9-14.

COLLOM AND RUSSELL'S COMEDIANS: Williamstown, N. J., March 9-11.

CHIMMIE FADDEN (Charles H. Hopper): New York city Jan. 13—indefinite.

COTTON KING (Western; W. A. Brady, mgr.): Rochester, N. Y., March 10, 11, Syracuse 12-14, Newark, N. J., 16-21.

DR. HAVEN COMEDY (Eugene Rook, mgr.): Urbana, O., March 9-14, Richmond, Ind., 16-21, East Liverpool, O., 23-28.

DAN MCCARTHY: Detroit, Mich., March 9-14.

DERBY MASCOT (Katie Rooney): Stamford, Conn., March 11, New Haven 12-14, Hartford 16.

DICK P. SUTTON'S TEXAS CO.: Elberton, Ga., March 9-16.

DELMONICO'S AT SIX (J. M. Ward, mgr.): Holyoke, Mass., March 9-11, Norwalk, Conn., 18, Bridgeport 19-21, New Haven 23-25.

DOWN IN DIXIE (Davis and Keogh, mgrs.): Jersey City, N. J., March 9-14.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): New Haven, Conn., March 9-11, Hoboken, N. J., 12-14, Philadelphia, Pa., 16-21, New York city 23-28.

DAN SULLY: Springfield, Ill., March 12, Bloomington 13, Clinton 14, La Salle 15, Ottawa 16, Streator 17, Monmouth 18, Galesburg 19, Lincoln 20.

EVELYN GORDON: Oconto, Wis., March 11-14.

E. M. AND JOSEPH HOLLAND: Providence, R. I., March 11, Albany, N. Y., 12, Syracuse 13, Meadville, Pa., 14, Columbus, O., 16, 17, Hamilton 18, Louisville, Ky., 19-21, Cleveland, O., 23-28.

EMILY RANCKER (Our Flat; Thomas W. Riley, mgr.): Thompsonville, Ga., March 11, Montgomery, Ala., 12, Birmingham 13, 14.

EDDIE FOY (William A. Brady, mgr.): St. Paul, Minn., March 15-17, West Superior, Wis., 18, Duluth, Minn., 19, Minneapolis 20-22, Dubuque, Ia., 23, Davenport 24, Peoria, Ill., 25, Bloomington 26, Galesburg 27.

ENID MAYO (H. B. Farrell, mgr.): Naugatuck, Conn., March 9-11, Thomaston 12-14.

ELDON'S COMEDIANS: Huntington, Ind., March 9-14.

E. H. SOTHERN (Daniel Frohman, mgr.): Philadelphia, Pa., Feb. 24-March 14, Pittsburg, Pa., 16-21.

EFFIE ELLSLER: Waco, Tex., March 11, 12, Hillsboro 13, Corsicana 14.

EMPIRE THEATRE (Frohman's): New York city Feb. 3—indefinite.

8 BELLS (John F. Byrne, mgr.): Davenport, Ia., March 11, Moline, Ill., 12.

EDWIN FERRY (George Buckler, mgr.): Denison, Tex., March 11, Sulphur Springs 13, McKinney 14, Dallas 16-18, Terre Haute 19, Mineola 20, Tyler 21, Palestine 23, 24, Calvert 25, Bryan 26, Navasota 27, Hempstead 28.

ELEONORA DUSE: New York city Feb. 24—indefinite.

ELLENWOOD PLAYERS: Davenport, Ia., March 11, Moline, Ill., 12, Galesburg 13, Peoria 14.

FIRE PATROL: Louisville, Ky., March 9-14. Bowling Green 16, Nashville, Tenn., 19, 20, Hopkinsville, Ky., 21, Henderson 23, Evansville, Ind., 24.

FAUST (J. Griffith): Bloomington, Ill., March 11.

FROST AND FANSHAWE: St. Mary's, O., March 9-14, Tiffin 16-18.

FAST MAIL (Northern; Martin Golden, mgr.): Montreal, Can., March 9-14.

FANNY DAVENPORT: St. Louis, Mo., March 2-15.

FAUST (Morrison's Western): Elgin, Ill., March 11, Pullman 12, Valparaiso, Ind., 13, Michigan City 14, Detroit, Mich., 15-21.

FERRIS COMEDIANS (Dick Ferris, mgr.): Whitehall, Ill., March 9-14, Columbia 15, East St. Louis 16-21.

FAST MAIL (Southern; John R. Hogan, mgr.): Baton Rouge, La., March 11, Natchez, Miss., 12, Vicksburg 13, Jackson 14.

FANNIE RICE (George W. Purdy, mgr.): Philadelphia, Pa., March 16-21.

FRAWLEY STOCK: Aspen, Col., March 12, Pueblo 13, Colorado Springs 14, Denver 16-21, Omaha, Neb., 22-27.

FOREPAUGH'S STOCK: Philadelphia, Pa.—indefinite.

FRIENDS AND MEXICO (Arthur C. Alston, mgr.): Grand Junction, Col., March 11, Salt Lake City, Utah, 12, 13, Ogden 14.

FREDERICK WARDE: San Francisco, Cal., Feb. 24-March 14.

FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Anaconda, Mont., March 11, Butte 12-14, Spokane, Wash., 16, 17.

FLORA STANIFORD (J. G. Glasgow, mgr.): Clarksburg, W. Va., March 12-14, Frostburg, Md., 16-21, Barton 23-28.

FOR FAIR VIRGINIA (Frank G. Cotter, mgr.): Williamsburg, Pa., March 9-14.

GENTLEMAN JOE: New York city Jan. 30—indefinite.

GAY PARISIANS: Boston, Mass., Feb. 24-April 4.

GIRARD AVENUE THEATRE STOCK (George Holland, mgr.): Philadelphia, Pa.—indefinite.

GUS HEEGE (Jacob Litt, mgr.): St. Louis, Mo., March 8-14.

GLORIANA (Ada Van Etta; Charles L. Young, mgr.): Baltimore, Md., March 10-17.

GEORGE W. MONROE (R. B. Monroe, mgr.): Brooklyn, E. D., N. Y., March 9-14.

GREEN GOODS MAN (Harry C. Egerton, mgr.): Elmira, N. Y., March 10, Carbondale, Pa., 11, Pittston 12, Reading 13, 14.

GRAHAM EARLE: Bevier, Mo., March 9-14.

GIRL I LEFT BEHIND ME: Chicago, Ill., March 9-14.

GALLAGHER AND WEST (W. B. Watson, mgr.; O'Hooligan's Masquerade): Hamilton, O., March 10, Franklin 11.

GIRL WANTED (Davis and Keogh, mgrs.): Detroit, Mich., March 9-14, Baltimore, Md., 16-21, New York city 23-28.

GEORGE C. MILN: New York city March 9-April 4.

HOWARD WALL (Eastern): Canton, O., March 9-11.

HANFORD, SPENCER AND O'BRIEN (Frank G. Connolly, mgr.): Bay City, Mich., March 11, Saginaw 12.

HOLDEN COMEDY: Denver, Col., Feb. 24-March 14.

HERBERT AND REYNARD: Warsaw Ill., March 9-14.

HOYT'S BIG COMEDY: Kirksville, Mo., March 9-14.

HUBERT LABADIE (Faust): Ada, O., March 11, Bluffton, Ind., 14, New Bremen 16, Paulding, O., 24.

HEART OF MARYLAND: New York city Oct. 22—indefinite.

HENRY IRVING: Chicago, Ill., Feb. 24-March 21, Indianapolis, Ind., 23-25, Detroit, Mich., 26-28.

HUMAN HEARTS (Wilson S. Ross, mgr.): Baltimore, Md., March 9-14, Pittsburg, Pa., 16-21.

HERNE'S SHORE ACRES (William B. Gross, mgr.): Chicago, Ill., Feb. 17—indefinite.

HOWARD WALL (Western; John Youngs, mgr.): Delphos, O., March 9-15, Fostoria 16-23.

HERRMANN THE GREAT: Brooklyn, N. Y., March 9-14.

HENRY E. DIXEY: Atlanta, Ga., March 11, 12, Charleston, S. C., 13, 14, Savannah, Ga., 16, 17, Americus 18, Columbus 19, Montgomery, Ala., 20, 21, New Orleans, La., 22.

HENDERSON COMEDY (W. F. Henderson, mgr.): Lebanon, Md., March 9-14.

HOUSE OF CARDS (Sydney Rosenfeld's): Baltimore, Md., March 9-14, Washington, D. C., 16-21, New York city 23-28.

HUMANITY (William A. Brady, mgr.): New York city March 30—indefinite.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Guelph, Ont., March 11, Stratford 12, St. Mary's 13, Port Huron, Mich., 14, Toronto, Ont., 16-21.

IN OLD KENTUCKY (Jacob Litt, mgr.): Minneapolis, Minn., March 9-14.

IN OLD KENTUCKY (No. 1; Jacob Litt, mgr.): Brooklyn, N. Y., March 9-14.

IN A BIG CITY (William A. Brady, mgr.): Philadelphia, Pa., March 9-14, Newark, N. J., 16-21.

IN SIGHT OF ST. PAUL'S: Philadelphia, Pa., March 23-28.

ION CARROLL: McDonald, Pa., March 9-14.

IRENE TAYLOR: Charlottesville, Va., March 9-14.

JOHN STAPLETON (Gustave Frohman, mgr.): Chicago, Ill., March 8-15.

JULIA MARLOWE-TABER AND ROBERT TABER (Theodore Bromley, mgr.): New York city March 9-21.

JAMES J. CORBETT (W. A. Brady, mgr.): Pittsburg, Pa., March 9-14, Beaver Falls 16, Newcastle 17, Youngstown, O., 18, Columbus 19, Springfield 20, Middletown 21, Cincinnati 23-28.

JOHN DREW (Charles Frohman, mgr.): New York city Feb. 24—indefinite.

JOE CAWTHORN (A Fool for Luck; John W. Dunne, mgr.): Kansas City, Mo., March 9-14.

JESSIE MAE HALL (O. M. Hall, mgr.): Marietta, O., March 9-14.

JOSEPH MURPHY: Newark, N. J., March 9-14.

JUNO BARRETT (Charles Henderson and S. M. Curtiss, mgrs.): Altoona, Pa., March 13.

JOHN HARK: Washington, D. C., March 9-14, Philadelphia, Pa., 16-21.

JOHN J. BURKE (Edwin P. Hilton, mgr.): Cleveland, O., March 9-11, Cincinnati 15-21.

JOHN KERNELL (Davis and Keogh, mgrs.): Boston, Mass., March 9-14.

JUNE AGNOTT (Clifton and Middleton, mgrs.): Phillipsburg, Pa., March 9-14, Renovo 16-21.

JOSEPH OTT (William White, mgr.): Philadelphia, Pa., March 2-14.

JOSEPH HART (A Gay Old Boy; D. W. Truss and Co., mgs.): New Britain, Conn., March 12, Hartford 13, Meriden 14, Springfield, Mass., 16, Northampton 17, Greenfield, 18, Fitchburg 19, Taunton 20, Fall River 21, Lowell 23, 24.

JOSHUA SIMPKINS: Grand Rapids, Mich., March 9-14.

KITTIE RHOADES (George H. Abbott, mgr.): Bellaire, O., March 9-14.

KELLAR (Dudley McAdow, mgr.): Peoria, Ill., March 10, Galesburg 11, Burlington, Ia., 12, Aurora, Ill., 13, Rockford 14, Madison, Wis., 16, La Crosse 17, Winona, Minn., 18, Eau Claire, Wis., 19, Duluth, Minn., 20-21.

KENNEDY'S PLAYERS: Rome, N. Y., March 9-14.

KITTIE ARYMANN: Erie, Pa., March 2—indefinite.

KATIE EMMET: Burlington, Ia., March 14.

KATIE PUTNAM (Will O. Wheeler, mgr.): Los Angeles, Cal., March 11, San Diego 12, Riverside 13, San Bernardino 14.

LYCEUM THEATRE (Sharpley's): Newton, Kans., March 9-14.

LAST STROKE: Chicago, Ill., March 9-14.

LOST PARADISE: Brooklyn, E. D. N. Y., March 9-14.

LABADIE AND ROWELL: Napoleon, O., March 12; Bluffton 14, New Bremen 16.

LEWIS MORRISON (E. J. Abram, mgr.): New Orleans, La., March 8-15, Pensacola, Fla., 16, Mobile, Ala., 17, 18, Montgomery 19, Columbus, Ga., 20, Macon 21.

LEWIS COMEDY: Uniontown, Pa., March 9-14, Johnstown 16-21.

LILLIAN KENNEDY: Detroit, Mich., March 9-14.

LOUIS JAMES (Wagenhals and Kemper, mgrs.): Missoula, Mont., March 11, Helena 12-14, Butte 16-18, Anaconda 19, Great Falls 20, 21.

LITTLE MISS NUGGET (H. S. Mitchell, mgr.): Decatur, Ill., March 11, Pana 12, Effingham 13, Vandalia 14, East St. Louis 15, Louisiana, Mo., 16, Mexico 17, Columbia 18, Moberly 19, Sedalia 20, Lexington 21.

LOST IN NEW YORK: Chicago, Ill., March 8-14, St. Louis, Mo., 15-21.

LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): New York city Jan. 20—indefinite.

LITTLE TRIXIE (Fred Robbins, mgr.): Lorain, O., March 10, Sandusky 14, Toledo 16-21.

MILTON'S COMEDY: Fort Scott, Kans., March 9-14.

MARKS BROTHERS (R. W. Marks, mgr.): Orilla, Can., March 9-14.

MIDSUMMER NIGHT'S DREAM (Augustin Daly's): Pittsburg, Pa., March 9-14, Columbus, O., 16-18, Cleveland 19-21, Detroit, Mich., 23-25, Toledo, O., 26-28.

MARVIN PLAYERS (Charles B. Marvin, mgr.): Lawrence, Kans., March 9-14.

MACK'S PLAYERS: Medway, Mass., March 11, 12.

MACAULEY AND PATTON: Chardon, N. Y., March 9-14.

MIDNIGHT BELL (Duncan B. Harrison, mgr.): Altoona, Pa., March 12, Philadelphia 23-28.

MCKINLEY BROTHERS: Cadiz, O., March 9-14.

[CONTINUED ON

WILLIAM AND VIOLA RAYNORE.

There are no cleverer people in their own special line of character work than William and Viola Raynore, who are pictured above. This is their second season with The Derby Mascot, and in every city where the play has been presented they have attracted the attention of the critics and the general public by their excellent impersonations of negro character. Mr. Raynore plays Peter Jackson, a sun-warmed, much-petted "ole nigger" of the lordly, unctuous type that Joel Chandler Harris has immortalized in Uncle Remus. Peter Jackson, however, is not averse to a quiet stroll in a watermelon patch or a sly depredation on a hen-roost. Mr. Raynore makes this character extremely droll and humorous, and in every detail his acting is true to nature. Mrs. Raynore plays the corresponding role of an old plantation "mammy," and succeeds admirably in realizing every trait of the author's conception. Mr. and Mrs. Raynore left the vaudeville ranks some four years ago, and their success in more pretentious work has fully justified that departure. They have hosts of friends both in and out of the profession.

WAITE'S AMUSEMENT ENTERPRISES.

James R. Waite has been termed the Barnum of popular priced amusements. For the past fifteen years Mr. Waite has managed a popular-priced company, and during that time it has been his constant aim to improve his attractions each season and give his patrons a first-class entertainment at prices within the reach of all. To Mr. Waite is due, perhaps, more than to any other manager, the success of popular-priced amusements.

For the season of 1896-7 Mr. Waite is organizing a comic opera company numbering fifty which will appear in all the largest cities in the East at the popular prices of 10, 20-30 cents. Milton Aborn who has for several seasons been the director of the Bijou Opera Company and other operatic attractions, and who is recognized as one of the best opera producers in the country, has been engaged as stage director. Among the many features will be new special scenery for each opera, elegant costumes, amazon marches, and living art pictures with calcium and electric effects, the latest kaleidoscope dances, and a grand operatic orchestra. The repertoire will consist of all the latest successes, for many of which Mr. Waite has obtained the exclusive right of production. The company will appear only in the first-class houses in the larger cities.

Waite's Comedy companies, Eastern and Western, are booked solid for the season of 1896-7 in first-class houses in the largest cities of the New England and the Middle States. The companies will be almost entirely new and will have in their ranks many well-known metropolitan successes which will be produced with special scenery and mechanical effects. As heretofore all of the Waite attractions will have the best musical organizations that money can procure. The business the past season has been the largest in the history of repertoire and eclipses all former records. The Eastern company, which was organized in 1881, has this season covered territory embracing all of the larger cities of New England, eastern New York and New Jersey. The Western company, now in its second season, has appeared in all of the larger cities in Ohio, Pennsylvania, New Jersey and New York with pronounced success. The offices of Mr. Waite's companies are at McConnell's Theatrical Exchange, Abbey's Theatre Building.

MRS. FISKE AT THE GARDEN.

Minnie Maddern Fiske will begin a two weeks' engagement at the Garden Theatre next Monday evening in the drama Marie Deloche, by Alphonse Daudet and Leon Henrique, supported by James Neill, Frank R. Mills, Albert Gran, Lyster Sandford, Harry De Vere, Ida Waterman, Mary Maddern, and Helen Macbeth. During this engagement Mrs. Fiske will be seen in several of the plays in her already extensive repertoire. Mrs. Fiske was booked in Washington next week, and in order to effect the arrangement to appear at the Garden, the Leslie Opera company arranged to fill the date at the Grand Opera House in that city, and other disposition was made of the bookings for the subsequent week. After the New York engagement, Mrs. Fiske will go directly to Chicago to play three weeks at McVicker's.

TAVERNIER LEASES TWO PLAYS.

Albert Tavernier has secured through Alice Kauser two plays by Robert Drouet, which Effie Ellsler produced with great success. They are Doris and A Woman's Power, which will be acted exclusively by Ida Van Cortland this Spring and next year, the contract covering two years. Mr. Tavernier will produce the plays with a carefully selected cast, including several members of Miss Ellsler's original production. Miss Van Cortland and Mr. Tavernier will also give them a fitting setting.

A GENEROUS INVITATION.

Members of the profession who visit Milwaukee should not fail to avail themselves of the invitation extended to them by the Pabst Brewing Company to visit the plant of that institution when in that city. Visitors will be furnished with guides and presented with tankards of the delightful beverage the company brews.

Always have open time for good attractions. Wire Johnstown Opera House, Pa.

AS YOU LIKE IT.

THE Paris *Menestral* tells a good story of the late General Sir Henry Ponsonby, who was for many years Queen Victoria's private secretary. The General was noted for his politeness, and whenever an artist performed at Court he always telegraphed the following day to inquire after the performer's health. If a complete company performed, the General employed a formula always the same, which included the various members of the company. A short time ago Rogers Prat was sent for to Court to exhibit his educated geese before Queen Victoria's grandchildren. The day following the "artist" received the traditional telegram from General Ponsonby written in the following immutable terms: "Her Gracious Majesty would be delighted to know if the members of your troupe are well and if they have had an agreeable journey. For my own part, I beg you to convey to them this expression of my esteem."

***

Our illusions are always being shattered in a shocking manner. Max Figman shattered one of mine last week when he described to me a visit he made in Paris last year to the home of Catulle Mendes; the erotic yet graceful poet whose head resembles that of Christ, and who is one of the most successful and picturesque figures of literary France. Mr. Figman was interested in one of the poet's plays and wanted to see him in reference to it. His first surprise was in discovering that M. Mendes resided in an obscure little street in the business quarter of the city instead of, as he fancied, having a palatial residence in the Parc Monceau where most of the art celebrities live. His next surprise was at finding that the poet's apartment was on the seventh floor of a dingy and evil smelling old house which, of course, was unprovided with an elevator. When, in an exhausted condition, the actor knocked at M. Mendes' door, it was opened by a dirty faced urchin who piped in a shrill treble that "papa" was in and took the visitor through a narrow passage into a little room 6 x 4, which was evidently the parlor and study combined. Figman nearly collapsed; he thought he had surely come to the wrong house. There were no books in the room, none of that æsthetic ornamentation with which artistic souls love to surround themselves; only very shabby furniture, several dirty babies quarrelling on the floor, and soiled linen hanging on lines. But presently the great Catulle Mendes entered and he saw the look of astonishment on the actor's face. "Oh, yes," he said at once, "this surprises you—it does many people—I like to be original—"

"But where do you get your inspiration?" cried the visitor.

Mendes patted his Christ like brow as he answered calmly: "It's all pure imagination!"

***

A prominent playwright, member of the American Dramatists Club, said the other day: "I am sorry that before the Club was incorporated the name was not changed to Association of American Dramatic Authors. Not only is the latter name more dignified, but it expresses better the real purpose of the institution. The word 'club' suggests to many minds beer, skittles, and anarchists, and creates a social feature which is out of place in an organization intended purely for business."

***

Franklin Fyles is working industriously on the new play ordered from him by the Miner-Brooks Syndicate. He has left his old quarters in the Standard Theatre Building, and has a little den somewhere along the Rialto where he can work without being disturbed.

***

Ever since Mr. Fyles wrote with David Belasco The Girl I Left Behind Me, he and his chief, Charles A. Dana, have been constantly receiving anonymous letters in which it is charged that the *Sun's* critic booms all the Frohman attractions simply because Charles Frohman produced Mr. Fyles' play. The morning after the production of The City of Pleasure—which, as everyone will remember, was a dead failure—the *Sun's* dramatic column announced that the play was a success. This was at once seized upon by Mr. Fyles' anonymous enemies. They pasted the *Sun's* favorable notice side by side with the adverse notices and sent them to Mr Dana, who, without a word, passed the communication to the critic's desk. As a rule, Mr. Fyles pays no attention to anonymous letters, but as there was some apparent basis for the charge made in this letter he went to see Mr. Dana.

"No explanation necessary," said Mr. Dana. "I don't notice anonymous letters."

"But," persisted Mr. Fyles, "this correspondent has some basis for his letter. The thing was this. We were overcrowded by productions on that particular night and I had to cover two theatres myself. I went first to the Empire and saw only one act of The City of Pleasure. There were no indications when I left that the piece was anything but a success and so I took my chances, with the disastrous result that you know. And my anonymous friends take advantage of that to insinuate again that I am in the pay of Mr. Frohman."

Mr. Dana listened thoughtfully for a moment and then asked:

"How much did Mr. Frohman make out of your play?"

"Roughly, I should say about $100,000.

"Then he's under obligations to you; not you to him. That's clear enough," growled Mr. Dana in his characteristic way. "These anonymous people don't know what they are talking about."

***

My friend the lawyer who sent me a communication last week on the subject of $2 theatre seats sends me this week a pæan of praise on the subject of Augustin Daly. He says that The Countess Gucki is about the only play in town worth paying $2 to see, and that Mr. Daly deserves a seat among the immortals for his victory over the ticket speculators. Then my correspondent asks: "Why does not Mr. Daly go further in the way of reform. I wish he would put up a sign stating 'Persons coming late will not be permitted to disturb the rest of the audience by going to their seats after the play has begun, but will remain at the back of the theatre until the drop of the curtain at the end of the first act.' Last Saturday night persons sitting near the aisles, a little to the rear, lost nearly half of the first act, and necessarily much of the thread of the story, through the bustle and noise made by the seating of persons who came late. It doesn't make one have very pleasant feelings towards those who will insist on spoiling one's enjoyment—in fact I personally feel as if it ought to be made a penal offense, punishable with almost anything short of death."

One explanation advanced for the change of policy at the Lyceum is that our managers are finding out that it is far better to get good actors to fit plays than plays to fit actors.

***

Lamson, Wolffe and company, the well-known Boston publishers, have just issued a translation of Hermann Sudermann's play Magda, and include it in their Sock and Buskin Library. The translation has been made by Charles Edward Amory Winslow.

***

Miss Helyett, which failed so signally in the United States, is still being played with profit in France. This goes to show once more that what is sauce for the goose is not always sauce for the gander.

***

Is it generally known that David Belasco has a one-third interest in Too Much Johnson, the farce with which Charles Frohman and William Gillette are making barrels of money? Belasco originally bought the play (La Plantation Thomassin) from the French author and then let Mr. Frohman have it.

***

By the bye, Belasco expects to make at least $200,000 for himself before the popularity of The Heart of Maryland is exhausted. Next season may see him controlling several Maryland companies on the road and at the head of a theatre of his own in New York.

TOUCHSTONE.

"PUNCH" WHEELER SOLILOQUISES.

[EXPLANATION.—Mr. Wheeler, whose rapid rise in the profession is highly spoken of by himself, having been appointed press agent for Walter Sanford's two New York theatres, naturally feels inclined to fall into a reflective mood, notwithstanding he has likewise fallen into a high-salaried easy position, where he is only required to send daily exclusive mention to over 1,900 papers.—MISS BEASLEY, Typewriter.]

Several tears of sadness permeate my system which probably if investigated through a billboard by the Cathode rays would resemble rain water, as I pen these few lines at the usual prose rates. In recalling my seventy years on one-night stands, I am constrained to repeat H. Antoine D'Arcy's beautiful poem, "Lines to a Stage Hand," viz.:

Into each life some rain must fall,
Where do we go from here?
She married me to get a home,
Oh, officer, save my child.

Many other verses explain the reason, to the satisfaction of the composer. The above sample looks like the poem was pied in transit, but, by close inspection, one will observe it can be read either way. In tearing myself away from dollar per day hotels (ninety cents, double), where the boasted privilege of living in one's trunk, unless the last town has it, is not what it is said to be in polite dressing room society. I am feeling lonely and sad to-day as I look out on my plantation in Twelfth Street, where I am doing light housekeeping, although I should be very happy, as my type-writer is working for the first time since the French ball.

Landlords and transfer-men will miss the passes, and incidentally myself, probably, but as much as it is against my inclination, I am desirous of going on record through your widely read columns, that in accepting this permanently located position, in a town where one can get almost anything for more or less money than on the road, I wish no ill feeling to generate among my many friends, that an opposition agent once said numbered by the thousand, this way, 6001, as I will take much pleasure in keeping up a separate correspondance with them all. Because I am the brightest one that could have been selected from car-load lots, that are arriving daily, as the season wanes, is no fault of the undersigned, but speaks well of my boss' perspective powers. Anyway, to those hotel men and transfer people who are now reading the local manager's paper, I desire to gratefully return thanks for the pleasantest associations and courtesies you have extended me when I was compelled to be one of you, realizing that you were not to blame, and trusting it will be no fault of mine if it ever occurs again, will take great pleasure in showing you the bridge next Summer. I subscribe myself

Yours reflectively,
"PUNCH" WHEELER.

P. S.—Regards to Corse Payton and John Hickey. I have for sale, cheap, thirty acres of maps, all in good condition, if the towns are still there. P. W.

IRISH PLAYS GALORE.

St. Patrick's Day, proverbially one of the biggest days of the year in the popular theatres will be abundantly provided with Irish plays here in New York. At the Fourteenth Street Theatre Chauncey Olcott will appear as Larry O'Linn in The Minstrel of Clare. Aubrey Boucicault will be seen as Myles-na-Coppaleen in a revival of his father's famous play, The Colleen Bawn. At the Grand Opera House Dan McCarthy will produce a play of his own composition, The Cruiskeen Lawn, *Anglicé* "The Little Jug Brimful of Good Liquor."

How's This?

We offer One Hundred Dollars Reward for any case of Catarrh that cannot be cured by Hall's Catarrh Cure.

F. J. CHENEY & CO., Props., Toledo, O.

We, the undersigned, have known F. J. Cheney for the last fifteen years, and believe him perfectly honorable in all business transactions and financially able to carry out any obligations made by the firm.

WEST & TRUAX, Wholesale Druggists, Toledo, O.
WALDING, KINNAN & MARVIN, Wholesale Druggists, Toledo, O.

Hall's Catarrh Cure is taken internally, acting directly upon the blood and mucous surfaces of the system. Price, 75c. per bottle. Sold by all Druggists. Testimonials free.

Hall's Family Pills are the best.

THE BALTIMORE.
MRS. FRANK STARR,
(Formerly of 853 Howard Street, Baltimore.)

Will open April 1, her beautiful houses 200 and 202 W. 38th Street, which have been handsomely decorated and beautifully furnished. Handsome suites with private bath. Every comfort and courtesy will be shown to her former patrons. Breakfast, 8:30 to 12. Dinner, 4:00 to 6:00 and Supper after the performance. All kinds of wines and liquors. Hoping I shall again have the pleasure of catering to my professional friends.

Sincerely, MRS. F. STARR

WANTED.

Will rent a theatre or manage. House on percentage. Twelve years experience as local manager.

Address WILL E. GAUT,
Gloversville, N. Y.

For Sale--Scenery & Opera Chairs

Second hand Scenery and Opera Chairs. Write H. S. GRIMES, Portsmouth, Ohio.

H. C. CARLETON
SVENGALI
WESTERN TILBY CO.
ALSO DIRECTING TOUR
Miss Effie Carleton
IN STANDARD PLAYS.

THE LATEST SONG HIT
"I'VE JUST BEGUN TO LEARN" BY
Effie Carleton
Composer of the world famous song,
"Rock A Bye Baby,"
10 cts. to the profession.
H. C. Carleton,
Publisher, BOSTON.

Charles H. Hopper
STANDARD THEATRE
WM. SELLS . . . . . Proprietor
COL. JOHN MURRAY . . . . Business Mgr.

CHIMMIE FADDEN
The only attraction in New York playing to
STANDING ROOM ONLY

WIGS
TOUPÉES
Grease Paints and Face Powders
SATISFACTION GUARANTEED.
Send for Illustrated Catalogue.
CHAS. L. LIETZ.
No. 20 West 28th Street, New York.

DO YOU WANT ME?
A live, thoroughly up-to-date manager, desiring to change his field, would like position as Resident Manager. Has had present theatre five years and is a worker. Would travel as Treasurer. Best references. Address
WORKER, MIRROR office.

COSTUMES.
HAWTHORNE
COSTUMES.
Special designs made for Classic and Historical Plays, Operas, etc., etc.
STUDIO, 256 FIFTH AVENUE.
ELEVATOR.

VAN HORN & SON
COSTUMERS.
121 SO. NINTH STREET, PHILADELPHIA
Facilities for turning out large orders at SHORT NOTICE.

M. HERRMANN,
Costumer,
20 WEST TWENTY-SEVENTH STREET.
Near Broadway.

Mrs. L. Lindemann
Formerly of West 23d Street.
A large and elegant assortment of Ladies' Fine Street, Stage and Evening Costumes of all descriptions at very low prices. 129 E. 62d Street, between Lexington and Park Avenues.
P. S. Special reduction to professionals.

The Eaves Costume Company
63 EAST 12TH STREET, NEW YORK,
Are prepared to furnish Costumes in any number desired, on hire, rental to apply to purchase. Largest stock, lowest estimates, and superior work.
Over 5,000 Costumes constantly on hand.
Goods sent to all parts of the U. S. or Canada.

MRS. L. SCHEUER
A full line of elegant Evening and Street Dresses, Tea Gowns, Opera Cloaks, etc., for sale very cheap. Over 200 Gents' Full Dress Suits always on hand at
924-926 South St., Phila., Pa.

D. GODINO.
Artistic theatrical shoemaker. Boots, Shoes, Dancing Slippers, etc. All goods guaranteed perfect.
100½ W. 28th St., New York, one door from 6th Ave.

SEAL GARMENTS repaired, altered into fashionable Capes, Eton Jackets, etc. MRS. BARKER, 116 West 39th St., near Broadway (late with Gunther's Sons, Fifth Ave.

TELEGRAPHIC NEWS

CHICAGO.

Hall Says Sir Henry Irving is "Breaking" the Western City--Chat of the Theatres.

[*Special to The Mirror.*]

CHICAGO, March 9.

Sir Henry Irving may not be acquainted with the American expression "the long green," but he is certainly being made acquainted with the expressions of the faces of our departed statesmen which adorn the same, for the overworked men who are carrying his Chicago share from the Columbia to the bank are rapidly becoming round-shouldered and careworn. It has always been a deep, dark mystery to me why foreign attractions maintain so many apparently uncalled for agents, managers, secretaries and henchmen who are seldom seen by the public save in "dress suits" and crush hats of the vintage of old Tony Denier, but I have discovered that it is their duty to turn about in carrying simoleons to the bank. Sir Henry is breaking Chicago, to be plain about it. He will be in directly responsible for a host of unredeemed pledges, because the man who hasn't the money for Sir Henry's entertainment will go even to the extremity of three balls to obtain the same. I am simply stating facts. I am not glorifying the Englishman at all, because I am an American from the pavement to the top of my derby. I could challenge even Lackaye to an American flag waving contest. But Sir Henry does "cop the dough" and no mistake about it. To-night he is seeing fake daggers before him as Macbeth, and Miss Terry is his Lady Macbeth. There is a woman who could jolly any monarch into the commission of a crime. You couldn't blame Mac. There is to be a triple bill Friday night and Saturday afternoon—Don Quixote, A Story of Waterloo and Godefroi and Yolandi, a new one by Mr. Irving's son. Then Becket goes on Saturday night. Sir Henry has but one week more, after this Sir John Warner is back again with the "troupe" and will doubtless linger with us for the grand opera at the Auditorium.

And now to return to dear old America. Richard Mansfield began an engagement of two weeks to-night at the Grand Opera House, opening in that delicious bit Arms and the Man. He defers his latest, The Story of Rodion, the Student, until to-morrow night, and during his first week he will be seen in Beau Brummell, Prince Karl, Dr. Jekyll and Mr. Hyde, and A Parisian Romance. He is splendidly supported, his company including Dan Harkins, W. N. Griffiths, Jack Bennett (pardon me, Johnstone Bennett), Jennie Eustace and Orrin Johnson. Who was it who once said: "There are three kinds of actors—good actors, bad actors, and Richard Mansfield"? He was right. There was only one Mansfield—and he is an artist. He remains the week and then Hoyt's Contented Woman comes to us for the first time.

At McVicker's Eddie Foy is rehearsing The Strange Adventures of Miss Brown to go out under Brady's management. Louis Mann has made a big hit in the Hooley production as his wife, Clara Lipman, a talented Chicago girl. The second and last week opened to-night and next week Olga Nethersole will be heard in Carmen.

Mr. Herne cannot wear out his welcome and he is still presenting Shore Acres at McVicker's before crowded houses. Here is a great American play.

Joe Cawthorn and his company had to leave here on the Santa Fe Saturday night, after the Haymarket performance, at 11 o'clock, and there was a hustle to catch the Kansas City train. Manager Giroux solved the problem. He found that the first act of A Fool For Luck was the shortest of the three, so they played that last and caught the train. They are back here in three weeks at the Lincoln.

Just to show you how far THE MIRROR goes: A few weeks ago I had a comment on a performance from Winchester, Ky., a town of which I had never heard, regarding a notation that "in case of rain or hail the curtain would be dropped until after the storm." The manager writes me that he has a tin roof on his house, is not playing under canvas, and encloses me a pink silk souvenir programme as a guarantee of good faith.

This is Trilby's farewell week in Chicago and the Schiller was crowded to-night by admirers of Lackaye, Martinetti and the other artists of the cast.

At the Chicago Opera House to-night Charley's Aunt, with Girardot and the original cast, had a great big house. Manager Kohl has signed a contract for the early appearance of Lockhart's sensational trained elephants.

McKee Rankin was here last week with Corbett, at the Alhambra, and he never looked better. Corbett's business there, by the way, was wonderful. He opened to $1,874 Sunday afternoon and night and packed the house during the week. On the same day Isham's Octoroons turned people away from the Academy. It is a great show. The Jacobs houses, by the way, are doing wonderfully well. At the Alhambra yesterday The Girl I Left Behind Me tested the capacity, and over at the Academy Lost in New York packed the house.

At the Lincoln yesterday The Charity Ball had two great big houses, and at Havlin's Braving the World did equally well.

The attraction this week over at the Haymarket is Jacob Litt's latest play, The Last Stroke, based on the Cuban revolution. Frederic de Belleville, John T. Sullivan and Joseph Kilgore head a strong cast. There was a fine opening last night.

Ten Nights in a Bar-Room and East Lynne are electrifying the patrons of Hopkins' West Side House this week. And your old friend Con T. Murphy is playing Sir Francis Levison.

The clever reader, George Riddle, is quite a society fad at Apollo Hall Mondays and Thursdays. Last night he gave a recital at the Grand.

At Francis Wilson's performance of The Merry Monarch Friday night I saw Henry Pitt, Sam T. Jack and Gus Bruno.

Frank Murray has been here in advance of Mr Mansfield.

Otis Harlan writes from Joe Schmitt's that my friend Willie Devere, the editor of Hoyt's A Black Sheep, has been presented with a girl, and he asks me to suggest a name for the baby, saying that all of Mr. Devere's youngsters are named after the cities in which they were born. If Devere expects to stay with Hoyt I would advise him to break that rule and name the baby Caroline Miskel Devere.

I was glad to see "The Usher's" good words, quoted from Verner Clarges, about Rev. John Rouse in last week's MIRROR. I sit under the droppings of Mr. Rouse's sanctuary every Sunday—almost—and last Sunday he delivered an eloquent plea for professionals from his pulpit, asking a six night week for them. The young rector is a good friend of the profession—a broad-minded, liberal clergyman—and he is very different from the bigots who think there is nothing good in "the show business." If there were more like him the world would be better. You "show people" should arise a little earlier when in Chicago and listen to him. "BIFF" HALL.

PHILADELPHIA.

Things Theatrical are Lively as Ever in the Quaker City--Notes and Gossip.

[*Special to The Mirror.*]

PHILADELPHIA, March 9.

The Metropolitan season of grand opera opened to-night at the Academy of Music to a packed house, the advance sales being the largest in the history of the house. Melba, Scalchi, the De Reszkes, Bauermeister, Maurel, and Viviani comprise a cast never before equaled here.

E. H. Sothern's three weeks' term at the Broad Street Theatre has been a record of immense receipts, and The Prisoner of Zenda has attained the most emphatic sort of a success. John Hare follows March 16, opening in A Pair of Spectacles, changing to The Notorious Mrs. Ebbsmith. The Bostonians come March 23, two weeks.

A Napoleonic travesty, No Gentleman of France, will be the attraction offered by the Mask and Wig Club of the University of Pennsylvania at the Broad Street Theatre week of April 6. Everything will be entirely new, scenery, costumes, etc., at a cost of over $6,000.

The Sporting Duchess at the Walnut Street Theatre is playing nightly to capacity. There will be a continuance of crowded houses throughout the engagement. The Two Escutcheons follow March 30.

The Governor of Kentucky, with William H. Crane, opened to-night at the Chestnut Street Opera House for a two weeks' term. The Fatal Card follows March 23, two weeks; Daly's company, with Ada Rehan, April 6; Henry Irving 13.

The Shop Girl, an unfortunate English importation, closes its tour this week, although its two weeks at the Chestnut Street Theatre has about paid expenses. Cissy Fitzgerald in The Foundling comes March 16; Frank Daniels in The Wizard of the Nile 23, two weeks.

Sarah Bernhardt hypnotized the local critics last week, and received in return columns of notoriety. Gismonda improved the business. In an interview she said of Fanny Davenport's Gismonda, "She is too fat."

The Sparrow, a comic opera that met with disaster at the Grand Opera House, is now in the courts. A receiver has been applied for, also an injunction restraining Otto Eick, the composer, from removing the libretto from the jurisdiction of the court. Henry Lierz is the plaintiff, and as there are still many debts to be liquidated, in justice to all he makes this application. Seven thousand dollars was lost in The Sparrow venture.

Creston Clarke will remain at the Grand Opera House for balance of season and he has personally attracted a large following. Ruy Blas is receiving extraordinary patronage. Hamlet will be acted for week March 16.

Philopene, an extremely funny play by Ed E. Kidder, received its first representation in this city to-night at the Girard Avenue Theatre to a large house. This play was written for the late Myra Goodwin, and the star role is here enacted by Mamie Gilroy which displays her versatility to great advantage. Guided by the able George Holland the cast does most excellent work. A Mountain Pink is in rehearsal for week of March 16.

The Passing Show with new features is at the Park Theatre this week. John D. Gilbert, Cheridah Simpson, Boston Quartette, and Annie Meyers are in the company. Lost Paradise follows March 16; Midnight Bell 23.

The Garrick Burlesque company in Thrilby closes its season in Baltimore March 14, after playing a season of nearly forty weeks. Manager John P. Slocum will rejoin Richard Mansfield.

At the National Theatre The Span of Life holds the boards to large business and is enacted by a strong company equalling its former presentations. Darkest Russia follows March 16. In Sight of St. Paul's 23.

Ed E. Zimmerman was in town looking after the interests of William Calder's company. He is the very popular brother of J. Fred Zimmerman, of our three theatres and manager of the chain of ten theatres.

In a Big City, with Robert Gaylor and Lizzie Conway in the cast, attracted a good house at the People's Theatre. Charles T. Ellis in The Alsatian follows week of 16.

Forepaugh's Theatre with A Man of Destiny introducing George Learock in the title role. For coming week Men and Women will be given at two performances daily.

Duncan B. Harrison was in the city, having booked The Midnight Bell at the Park Theatre for week of 23. The cast will comprise twenty-three people headed by Digby Bell and Laura Joyce. Entirely new music for the comedy has been written by Victor Herbert.

Joe Ott in The Star Gazer holds the week at the Auditorium. It is a rattling show depending largely upon the versatility of its company. Charles H. Yale's Twelve Temptations comes March 16, week.

At the Academy of Music Theodore Thomas' Chicago Orchestra gives two concerts March 18, 19. Sousa's Band, three concerts, March 20, 21.

Buffalo Bill's Wild West Show will open its season in this city end of April. Major John M. Burke was here looking after the business, and denominated Philadelphia "the mascot city." He goes to Washington this week to obtain the Government's consent to the organization of a new troupe of Indians. From this city the show jumps to Chicago, opening the new Coliseum, and will then make a tour of the Northwest.

The White Rat, a strong melodrama, is at the Standard Theatre, where it is presented with a good company and striking scenery. Slaves of Gold follows March 16; Florence Bindley 23; Old Tennessee 30.

John Jack and Annie Firmin are giving a series of dramatic musicales at the Schuyler Drawing Room in this city.

Dumont's Minstrels continue their season at the Eleventh Street Opera House. The X Rays, or See Your Own Brains, is the new burlesque.

E. P. Simpson, the bright business manager of the People's Theatre, will have charge of the benefit of the blind comedian, Max Arnold, which takes place afternoon of April 24 at the Chestnut Street Theatre. Sam Hosfeld and orchestra of forty are among the volunteers.

The Park Theatre deal over which I am the innocent cause of so much controversy and newspaper advertisements still excites comment. The theatre will very shortly be sold to satisfy the charities and heirs under the will of the late Israel Fleishman. It will bring a good round figure.

Here is a new location for any syndicate wanting to build a theatre in this city for sale with immediate possession. The lot lately occupied by the Philadelphia Traction Power House on Walnut Street, between Eighth and Ninth Streets, running through to Sansom Street, situated between the Walnut Street Theatre and the Auditorium.

S. FERNBERGER.

BOSTON.

Fewer Changes of Bill Than Usual--Manola and Mason Going Back to the Legitimate.

[*Special to The Mirror.*]

BOSTON, March 9.

There were fewer changes of bill than usual in Boston to-night. In fact there has not been a Monday night for weeks so barren of new attractions as was to-night.

Chief in interest was the revival of Mignon at the Castle Square. This is the first of a series of grand operas which Manager Rose proposes to inaugurate and served to-night to present the latest addition to the Castle Square company, Fatmah Diard, who has been in Paris studying for some time.

John Kernell opened a week's engagement at the Columbia to-night presenting the Irish Alderman before an audience which included some of the Irish Aldermen of Boston.

Saved from the Sea returned to the Bowdoin Square to-night, being presented by the same company which gave it earlier in the season. The same success was again achieved, and the piece promises to have a prosperous engagement.

An Artist's Model is proving the great success of the month in Boston, and the Hollis Street Theatre is crowded at each performance. Marie Studholme has made quite a hit, although Bostonians do not seem to have waxed enthusiastic over her beauty as New Yorkers did. At the Wednesday matinee this week photographs of Miss Studholme will be presented as souvenirs to the ladies.

His Excellency is on the second week of its engagement at the Tremont, where John Lehay, Violet Dene, and Nancy McIntosh have already become decided favorites in Boston. The company concludes its American tour with its Boston engagement.

Madame Sans Gêne will remain at the Boston only a fortnight longer and will not be taken on the New England circuit after leaving here. Kathryn Kidder is to be entertained by the Playgoers' Club during the coming week.

The Gay Parisians still continues at the Boston Museum and no limit to its run is yet announced, but it is certain that it cannot remain here longer than the present month, because Duse comes there the first Monday in April.

This is the last week of Neil Burgess' engagement at the Park in The County Fair, and Robert Hilliard will come back for a return engagement in Lost—24 Hours. In the New England play Emma Pollock has made a decided success as Taggs.

Mrs. J. P. Sutherland gave a reception to Nancy McIntosh on Thursday afternoon, and in the course of the reception Miss McIntosh delighted all the fashionable people present by her sweet singing of two songs in French and Scotch.

A hearing was given at the State House last week on the petition to the Legislature to transfer from the Board of Aldermen to the Board of Police the power of licensing theatrical and other amusements. Several protests were made in regard to the matter of dime museums, and at the continuation of the hearing several theatrical men appeared. B. F. Keith was one of the remonstrants, and he declared that it was his opinion that the bill was too one-sided. A thousand dollar fee would not drive out dime museums, and he protested that there was nothing immoral in continuous variety performances. The proposed bill provides a license fee of $100 on theatres giving continuous performances and of from $250 to $500 on other places of amusement.

Up in Arms, a new play by Charles J. Magoun, was produced in Union Hall 3. Among those who took part were Blanche Ring and George A. Carter.

Jack Mason and Marion Manola Mason have completed arrangements for appearing at the Bowdoin Square within a few weeks in revivals of Rosedale and The Octoroon.

Augustus Cook, Mrs. Cook, and Harry Sanford, of the Mme. Sans Gêne company, were entertained by Mr. and Mrs. Alexander Wemyss of Somerville recently.

Christine Mayne will probably return to England after the Boston engagement of An Artist's Model. She has made a distinct here.

The press agents of Boston are laughing at the way in which they were denounced by one of the minor papers last week. It seems that a paragraph published was so good that an author of leisure laid claim to it. As the visiting advance man who wrote the piece had never read the book or heard of the author, he simply smiles.

La Traviata and Les Huguenots are among the possibilities at the Castle Square.

The Grand Opera House had a big ad. in one of the papers last week and among the pictures was one of two fair patrons. Each girl wore a hat two yards in diameter and surmounted by a barricade of plumes.

Marie Studholme says she has never fallen in love. Oh, my!

The *Record's* capital burlesque of the Playgoers' Club has caused much amusement in social circles. JAY BENTON.

WASHINGTON.

Congressmen to See Human Hearts--A Lively Theatrical Week.

[*Special to The Mirror.*]

WASHINGTON, March 9.

Rapley's New National Theatre held a fashionable audience to-night, who extended a most cordial greeting to John Hare. The bill was A Pair of Spectacles preceded by Comedy and Tragedy. Mr. Hare instantly won the audience by his capital character portraiture of Benjamin Goldfinch and in the curtain-raiser Julia Neilson and Fred Terry made strong impressions. The Notorious Mrs. Ebbsmith, A Quiet Rubber and Old Cronies will be given during the engagement. Frank Daniels in The Wizard of the Nile follows.

Sarah Bernhardt is here in her repertoire at Allen's Grand Opera House. The attendance to-night was large and notable. She opened in Izeyl. Gismonda, Magda, Fedora, La Losca and Camille will all be presented. The Leslie Opera company in Dorothy comes next.

Albaugh's Lafayette Square Opera House has a return engagement of Thomas Q. Seabrooke in his latest comedy, The Speculator. He scored an enthusiastic hit receiving the unanimous endorsement of the large audience present. Mr. Seabrooke has a part that thoroughly brings into play his sterling comedy ability. A House of Cards follows.

Harry Martell's new South Before the War company entertained a large house at Kernan's Lyceum Theatre.

Andrew Mack in Myles Aroon is back again at Rapley's Academy of Music duplicating the strong success of his earlier visit. The audience to-night was large and most appreciative. The Great Diamond Robbery follows.

El Capitane, John Philip Sousa's opera, was given its first rehearsal by De Wolf Hopper's company at the National last Thursday. It will be produced in Boston next month for the first time. The Wang engagement just closed was a "corker," the business here coming up to the old figures when the opera was in its first flush of success.

The season of grand opera at Allen's Grand Opera House was the most successful that was ever held here. Each opera was given with the cast promised.

Mrs. Hearst gave a delightful musicale at her home to over three hundred invited guests. Lillian Nordica, Plancon and Maud Powell, the violinist, were the principal participants.

There was a large theatre party of national representatives, headed by Secretary Carlisle, at the Academy of Music Thursday night to witness Hon. Henry C. Miner's handsome production of Hal Reid's drama, Human Hearts. The private boxes were draped and decorated for the occasion.

Madame Herrmann's terpsichorean achievements were features of the Herrmann engagement at the Lafayette Square.

Washington Lodge of Elks will this year give for the benefit of their Charity Fund a sacred Sunday night concert at the National Theatre, April 5. This is a departure from their regular rule.

Andrew Mack's company laid off here last week.

A. M. Palmer's Trilby company plays an engagement at Allen's Grand Opera House shortly.

John L. Stoddard's Illustrated Lectures will commence a three-weeks' season at Metzerott's Music Hall, March 28. JOHN T. WARDE.

ST. LOUIS.

Fanny Davenport, Stuart Robson, Gus Heege, and The Vendetta--Coming Events--Items.

[*Special to The Mirror.*]

ST. LOUIS, March 9.

Fanny Davenport began her engagement at the Olympic Theatre last Tuesday night, the previous evening being given up to the stage carpenters, who required an extra night to prepare the elaborate stage settings of her opening production of Gismonda. As a stage production it outrivals anything ever seen here, and Miss Davenport in the title role met every requirement. The supporting company was excellent, especially Melbourne MacDowell. Last night the theatre was dark, but this evening Miss Davenport commenced her second week, appearing in the same play. The attendance to-night and every night has been very large, with every indication of crowded houses during the second week.

Last night Stuart Robson began an engagement at the Grand Opera House, appearing in Mrs. Ponderbury's Past. Mr. Robson has an abundant opportunity to display his peculiar powers in the part of Mr. Mathew Ponderbury. There was a large attendance last night.

Two big audiences greeted Gus Heege in the leading role of A Genuine Gentleman at the Hagan yesterday. He has a good company.

The well-known melodrama The Vendetta, played to two big audiences at Havlin's yesterday.

The Night Clerk company will rest here this week and then go to Kansas City for a week's engagement.

Beaumont Smith was in the city a few days last week and left for New York. Next Summer he will probably be the comedian of a Summer company in Indianapolis.

Several members of No. 1 Benevolent and Protective Order of Elks have filed a petition in the Circuit Court for a decree of incorporation for a St. Louis No. 2 lodge.

W. L. Mantz, or "Bud" Mantz as he is familiarly called, treasurer of the Olympic, is making extensive preparations for his benefit next Monday night with Trilby. Arthur Geserich, treasurer of Hagan, has his S. R. O. sign ready to hang up next Monday night when he will also benefit.

Gustave Hinrich's Opera company, with Miss Emma Nevada, commenced a week's engagement at the Exposition Music Hall to-night. The opening opera is Il Trovatore. During the week Rigoletto, William Tell, Lucia di Lammermoor, Les Huguenots, La Somnambula and Cavalleria and Pagliacci will be given.

The Olympic Theatre was dark last night, Miss Davenport not playing Sunday nights.

Gismonda will be given during the second week of the Davenport engagement, except on Friday and Saturday nights and Saturday matinee, when La Tosca will be produced.

Eleonora Duse has closed through her business representatives a contract to give two performances at the Olympic Theatre Friday, May 15, and matinee next day. The Rivals will be played by the Jefferson company on May 14.

W. C. HOWLAND.

CINCINNATI.

Robert Mantell in a New Play--Local Manager Laid Up With the Grippe.

[*Special to The Mirror.*]

CINCINNATI, March 9.

Robert Mantell opened at the Grand to-night in The Corsican Brothers. Charlotte Behrens is his leading lady. The repertoire includes the new play, Marble Heart, Monbars and The Queen's Garter by Espy Williams. Great interest is attached to the production of this last play. Stuart Robson follows.

Bert Coote came back to us again and appeared at the Walnut to-night in The New Boy. This rollicking farce was greatly appreciated when here before and the attendance will be fully up to the average. Louise Rammelsberg, of Cincinnati, is in the cast and was warmly greeted by her friends. For Fair Virginia underlined.

The Fountain Square presented yesterday to big houses its first opera of the season, The Fencing Master. Katherine Germaine assumed the role of Francesca, and in the company is the old Wilbur favorite, W. H. Tree Denick. The Derby Winner follows.

At Heuck's is Shaft No. 2 presented by a competent company headed by Frank Losee, Benjamin Deane and Marion Elmore. In the play electricity is one of the many sensational adjuncts. The audiences yesterday were very large.

The Auditorium is dark the current week.

The Freeman may reopen for a few weeks under the management of Mr. Salisbury, but the plans are unsettled just at present.

Manager Harry Rainforth of the Grand has been ill but is now quite himself again.

After its season of a few days at the Pike last week the Hinrich Opera company went to Robinson's where it finished the week. The engagement was not successful financially. The leading prima donna, Emma Nevada, was indis-

posed and unable to appear at any of the concerts.

Manager Scott of the Auditorium has been confined to his home by illness.

WILLIAM SAMPSON.

BALTIMORE.

Initial Production of Rosenfeld's A House of Cards—The Grand Opera Season a Failure.

[*Special to The Mirror.*]

BALTIMORE, March 9.

The patrons of Albaugh's Lyceum Theatre enjoyed a "first night," the occasion being the production of Sydney Rosenfeld's new comedy A House of Cards. Several New Yorkers came over to witness the performance. The play is in Rosenfeld's usual bright vein and was approved by a large audience. The cast was as follows:

Eleanor Cuthbert	Maxine Elliott
Ned Garland	Frank Worthing
Gwynne	Henrietta Crossman
Peter Burlap	Frazer Coulter
Dick Miller	Edgar L. Davenport
Lord Arthur Cirencester	Grant Stewart
Mr. Lloyd Cuthbert	F. F. Mackay
Mrs. Cuthbert	Mrs. Thomas Barry
Gerold Pryor	Campbell Gollan
Hoffman	C. F. Craig
Mrs. Fitz Borg	Kate Lester
Caroline	Kate Oesterle
Catherine	Maud Monroe
Servant at the Burlaps	Cecil Magnus
Maid at the Burlaps	Isabel Haskins

Robert Hilliard opened to good business in Lost—24 Hours, at Ford's Grand Opera House. He has a part that fits him like a glove. Elliott Paget plays the role of the adventuress with tact. Next week, 1492.

Roland Reed began what promises to be a successful engagement at Harris' Academy of Music, appearing in The Politician. Isadora Rush, as Cleopatra Sturgess, a development of the *fin de siecle*, was charming even to those who view with disfavor the advanced woman. William Bernard, who did such clever work in Ford's stock company last Summer, was warmly welcomed and more than satisfied his friends. Mr. Reed has one of the best parts he has ever played here. Sarah Bernhardt follows.

Human Hearts, a very pretty play, by Hal Reid, was seen for the first time here at the Holliday Street Theatre. The production is given by Henry C. Miner's company. Frank Bush follows in Girl Wanted.

Thrilby was given at the Howard Auditorium by the Garrick Theatre Burlesque company. Next, M. B. Leavitt's Spider and Fly.

The Meteors drew well at Kernan's Monumental Theatre.

The attendance during the season of grand opera last week was not at all satisfactory, and our people will have only themselves to blame if they do not have the opportunity of hearing such an aggregation of singers again for a long time. The unfortunate change of the bill at the eleventh hour Monday night undoubtedly had something to do with the poor business. The matinee on Saturday was an artistic triumph for Calvé. Such a Carmen has never before been seen or heard here, and the audience completely lost themselves in their enthusiasm.

Bluff King Hal, a burlesque, the libretto of which is by Charles E. Ford, will be seen before the close of this season at Ford's Grand Opera House.

Ed B. Jack was here during the week in advance of Roland Reed, for whom he is manager, and Harry B. Fulton has been looking out for Bernhardt.

Max Hirsch, of the staff of the Metropolitan Opera company, while going from Harris' Academy of Music to Union Station on his way to Washington Saturday afternoon, lost his pocketbook, containing three hundred dollars and valuable papers.

At a memorial musicale held last Thursday night at Sutro Hall, in honor of the late Otto Sutro, a feature of the stage arrangement was a life size bust portrait of Mr. Sutro, painted by David Neal, the Munich artist, who was a friend of the deceased merchant. Mr. Sutro's name is a familiar one in the musical world and in his life time was ever ready to assist struggling young artists to reach the goal of their ambition.

HAROLD RUTTLEDGE.

PITTSBURG.

Minnie Maddern Fiske's Successful Return—Other Attractions—Notes.

[*Special to The Mirror.*]

PITTSBURG, March 9.

Minnie Maddern Fiske delighted a very large and cultured audience to night at the Duquesne Theatre, producing A Doll's House and A Light from St. Agnes. Since her last appearance here in the early part of the season the Pittsburg public have learned to fully appreciate Mrs. Fiske, and to-night's crowded house and the large advance sale in progress presage a successful engagement. The Queen of Liars and Cæsarine are underlined. Next week Rice's Burlesque company in Little Christopher.

At the Bijou Theatre seats were at a premium early in the evening. James J. Corbett presented A Naval Cadet and made a good impression on an indulgent audience. Crowded houses will be the rule all week. Next week Human Hearts.

Fantasma returned to the New Grand Opera House to night and opened to large business. Hoyt's A Midnight Bell follows.

At the Alvin Theatre Augustin Daly's production of A Midsummer Night's Dream was presented to a fine audience. Next week E. H. Sothern in The Prisoner of Zenda.

At the East End Theatre Peck's Bad Boy was given to good attendance. The engagement is for three nights. The Sages, hypnotists, follow.

Scribner and Smith's Circus will start from here on April 25.

May Wood of The Fatal Card company has recently come into possession of valuable property at Titusville.

E. J. DONNELLY.

CLEVELAND.

The Doctor, The Fatal Card, Slaves of Gold, and Other Attractions—Notes.

[*Special to The Mirror.*]

CLEVELAND, March 9.

The Doctor, with John J. Burke in the lead, and a company of capable associates, opened to a large and enthusiastic audience at the Lyceum Theatre to-night. Play, star and company were well received, and will remain all week. Edwin P. Hilton, an old Cleveland boy, and formerly manager of a theatre here, who has hosts of friends, brings The Doctor here. Hanlon's Superba comes next week.

At popular prices the Euclid Avenue Opera House was filled to-night, Charles Frohman's company presenting The Fatal Card, which remains all week. Next week will be divided between Too Much Johnson and Daly's company in A Midsummer Night's Dream.

Slaves of Gold at the Cleveland Theatre drew a crowded house to-night. It will remain all the week and be followed by Shaft No. 2.

The Star Theatre was filled both afternoon and evening to welcome for a return visit the Vaudeville Club, with Sam Bernard, Lizzie B. Raymond and several other well-known performers who will play all the week. Next week, Big Sensation company.

Espy Williams' new play, The Queen's Garter, will be presented for the first time on any stage next Thursday at Cincinnati by Robert B. Mantell.

Joseph Haworth is in the city visiting relatives.

Selma Hermann will go on the road next month as the star in a new play entitled The Sculptress.

Mrs. General Tom Thumb and company of Liliputians will be at theCleveland Theatre next Sunday.

The Wilbur Opera company will be at Euclid Beach Park the coming Summer.

Stuart Robson celebrated his sixtieth birthday in this city last Wednesday, and received a valuable present from the members of his company.

Hoyt's A Trip to Chinatown is underlined for an early date at the Lyceum Theatre.

Hi Henry's Minstrels will soon be seen at the Lyceum.

WILLIAM CRASTON.

NIXON AND ZIMMERMAN VERSUS ROBERTS.

[*Special to The Mirror.*]

PHILADELPHIA, March 9.—An application was made on March 7 in the Common Pleas Court in Philadelphia by Nixon and Zimmerman to have Nelson Roberts, lessee and manager of the Duquesne Theatre, of Pittsburg, restrained from incurring any liabilities or debts in the name of an alleged co-partnership between them. According to the complainants, on the strength of certain representations made by Mr. Roberts, they entered into negotiations with him for the formation of a co-partnership and a preliminary agreement was drawn up and signed. Having subsequently discovered the representations made by the respondent to be untrue, they refused to enter into the co-partnership. They had, however, a ready signed the agreement, and as Roberts refused to release them, the matter was taken into court. The hearing of the case was set down for to-day, but the decision was not handed down when the court adjourned. Whatever it may be, however, Mr. Nixon will immediately apply to the Court of Equity for an annulment of the partnership, as owing to the misrepresentations Roberts is alleged to have made to him, he will have no further business with him or any connection with the Duquesne Theatre.

S. FERNBERGER.

OUT-OF-TOWN OPENINGS.

[*Special to The Mirror.*]

ATCHISON, Kans., March 6.—The receipts of the performance of Richard Mansfield's Beau Brummel last night amounted to $1,500. The house was packed and 300 people were unable to secure admission.

L. J. RODRIGUEZ.

NEW ORLEANS, La., March 6.—Nat Goodwin in his new play, Ambition, has made a great hit. House was packed. All lines favorable to the recognition of the Cubans as belligerents were enthusiastically applauded. Annie Russell shared the honors of Goodwin's triumph.

OLSEN.

PITTSFIELD, Mass., March 9.—The Huntington Stock company closed a remarkably successful week's engagement at the Academy of Music to-night. No company has been received with such favor here for years. I have offered a guarantee for a return engagement.

MAURICE CALLAHAN, Manager.

MONTREAL, Can., March 9.—Owing to the Academy of Music being pronounced unsafe by the inspector of public buildings, the last three performances of the Holland Brothers were canceled. The other bookings for the season have also been canceled.

W. A. TREMAYNE.

CHICAGO, Ill., March 8.—The most successful engagement of this season at popular prices at any theatre in this city has just been concluded by James J. Corbett's Naval Cadet company at the Alhambra Theatre. Opening last Sunday to an $1,874 house, the receipts for the entire week amounted to $7,150. The advance sale for the Pittsburg engagement is now over $3,000.

W. A. BRADY.

HENRI MEILHAC'S NEW PLAY.

PARIS, Feb. 22.

The production of a new play by Henri Meilhac, who wrote Frou Frou, is always an event of interest, but his latest play Grosse Fortune (Immense Wealth) hardly proved a success of esteem. The dialogue is clever and dainty, but that is insufficient where the character-drawing is indistinct and the treatment superficial.

The theme of the comedy is that great wealth, when it falls into inexperienced hands, brings about great misery and danger. A young Government clerk, Pierre Mauras, is engaged to a charming girl named Marcelle Levanneur, daughter of a highly respectable widow, who is a lady novelist. By a quick turn of luck this woman and her child are plunged into a romance of real life. Pierre had an enormously wealthy uncle who had assumed a false name and when dying had left his money to his mistress. A sharp notary having discovered the change of name had informed Pierre and, after a law suit, the struggling Government clerk comes in for the "big fortune" which amounts to forty millions of francs. When the news reaches Madame Levanneur's villa some friends call to congratulate. Stephane Narasly and his showy young wife Georgette do not seem particularly delighted although they pretend to be so. Paul Crossard, and their neighbor, a good, sensible fellow who had loved Marcelle, wishes her joy most cordially, but avows his uneasiness lest such a sudden rise in the world may not bring her happiness—so many temptations and snares lie in the path of millionaires. The girl only laughs at his warning. Pierre Mauras returns and narrates the incidents of the law suit before Narasly who murmurs "Idiot" when the lucky heir's back is turned.

It is clear from the start that trouble is in store for Pierre and Marcelle from this couple of adventurers. The husband keeps up the appearances of a gentleman and lives by his wits; his wife had been governess in his family and he had run away with her; they are poor, but fond of luxury. Evidently Pierre is destined to be caught in some kind of toils laid for him by this shady pair. Meanwhile, however, Madame Levanneur tells Pierre that as his wealth has placed him in an altogether new position she and her daughter think it their duty to release him from his promise. The young man protests warmly that his heart has not changed; that he loves Marcelle as warmly as ever, and will do all in his power to render her happy. Whereupon the two young people begin to make projects for spending their money. They will have a house in Paris, another in the country, will keep racehorses and build a theatre in their garden, where Parsifal will be the first work performed.

In the second act they have been married two years. One of their steeplechasers has at last won a race, thanks to a marvelous gentleman jockey, and with a cheque for a million Pierre makes Georgette his mistress. The young wife begins to grow suspicious at her husband's coolness and makes a confidant of Paul Crossard, her old flame, who returns home after a long voyage. His friendly advice, however, does not disarm the wife's anger. She had promised to take Madame Narasly to the opera, and when Pierre comes to remind her of this engagement refuses to keep it. An angry scene ensues until, on Madame Levanneur imploring her daughter not to create a scandal, Marcelle apparently calms down. A few minutes later she surprises Georgette in the arms of her husband. A separation follows, and Marcelle goes to her father's house.

Pierre is inclined to rejoice at the liberty he has thus acquired until Georgette dispels his illusion by telling him point blank that the scandal caused by his wife's departure falls upon her (Georgette's) shoulders and that their liaison should break off.

The last act shows Madame Levanneur's villa where Marcelle has taken refuge. The denouement is very mild. Pierre, rejected by his mistress, comes to ask Marcelle to return home. She refuses to receive him, but her mother tells her that the poor fellow has fainted, an ingenious stratagem which brings Marcelle all anxiety to his side and the sequel can be imagined.

The play was admirably acted by Mesdames Barlot, Pierson and Brandes, and MM. Le Bargy, Dufios and Coquelin cadet.

BOULEVARDIER.

THE FUND BURIED HARRY EVERSFIELD.

Haary Eversfield, the young English actor of The Artist's Model company, who died here some six weeks ago of an overdose of morphine, was buried at the expense of the Actors' Fund of America.

Eversfield's friends in the company applied to the Fund for permission to bury him in "The Actors' Plot," in Evergreens Cemetery. This permission, of course, incurred an expense to the Fund of a grave and tombstone; the request was, however, granted. Not satisfied with having shirked this responsibility, the company also refused to donate the money to cover the funeral expenses. The company numbered over a hundred, all of them Eversfield's countrymen. If each member had subscribed the sum of fifty cents, the body of their fellow-actor would have gone under the sod without the aid of charitable assistance from aliens and strangers. To cloak their lack of charity, they sent effusive floral offerings, and had their names cabled to all the English papers gratis.

A manager from this country, Harry Sargent, was discovered a short time ago in the English village of Leeds dying of starvation. The English Actors' Fund sent him a guinea. When he died a subscription was raised, amounting to barely nine dollars. Here is food for moralizing!

THE GRAND DUKE.

Gilbert and Sullivan's latest comic opera, The Grand Duke, or the Statutory Duel, was performed for the first time at the Savoy Theatre in London last Saturday night, and from the cabled reports of the production appears to have met with success.

The libretto is declared to be characteristically suggestive both of The Gondoliers and Utopia Limited. The title role is that of the Grand Duke Rudolph whose eighteenth century subjects were addicted to the duello. The rapidity with which they dispatch each other induces the Duke to invent the statutory duel in which the antagonists cut a pack of cards instead of each other, and the loser is supposed to be dead or at least dead by statute. The winner succeeds to the position and responsibilities of the loser.

Incidentally a statutory duel causes the Duke to give up his throne to an impresario, who, however, is eventually deposed when the discovery is made that the ace counts as the lowest card in the pack.

The two musical gems of the piece are said to be a quintette and a mock mad scene. However, THE MIRROR will await the importation of The Grand Duke before expressing a critical opinion in regard to its merits.

CUBANS IN A CUBAN PLAY.

A drama entitled Cuba Free, written by James Arthur MacKnight, a newspaper man, will be produced at the Academy of Music on March 26 in aid of St. Mark's Hospital.

The scene of the play is laid in Cuba at the present time. Its story does not follow the course of the revolution, but is a romantic narration of the struggle and disappointments of the patriots, of the cruelties of the Spaniards and the devotion of the islanders in the cause of their emancipation.

There is a hospital scene in the play in which the nurses of the St. Mark's training school will appear. Signor Mazora, a Cuban tenor, will take the part of a wounded soldier, and the supers in the production will be recruited from the members of the Harkins Expedition. The production is made under the auspices of the Cuban Junta.

BOHEMIA IS NOT MIMI.

Charles Frohman said yesterday to a MIRROR reporter: "Mr. Fitch's play of Bohemia is not Mimi, which Dion Boucicault did here years ago at Wallack's Theatre. Both plays are dramatizations of the same book, Henri Murger's "Vie de Bohême," but Mr. Fitch assures me that he never heard of Boucicault's Mimi till he had finished Bohemia. I have looked into the matter, and I find that Boucicault's play had a decided serious interest, derived in part from another Frenchman's work, Alfred de Musset's "On the Badine Pas Avec Amour." Mr. Fitch's play, on the other hand, is all comedy—frothy, light and fragile. After Bohemia we expect to do The Late Mr. Castello."

A MAN IN LOVE WILL NOT BE DONE.

John Drew's success in The Squire of Dames has been so emphatic that he has discontinued rehearsals of A Man in Love, the new play by Anthony Hope and Edward E. Rose which he had contemplated producing before the end of the engagement. Charles Frohman says that Mr. Drew's business has been the biggest ever done within the walls of the Garrick. If A Man In Love is by any chance produced here in New York, it will be only for a few special performances and the play will not be extensively advertised.

THE GARRICK COMEDY COMPANY.

The Dittmar Brothers, who have successfully managed Florence Bindley in The Pay Train, The Captain's Mate, and now in her latest play, A Hot Box, will launch a high priced attraction at popular prices next season, presenting a repertoire of successful plays, including The Pay Train, Marching Through Georgia, Midnight Frolic, The Tiger Lily, The Captain's Mate, Kathleen Mavourneen. Special scenery for each of the plays will be carried, and only three night and week stands will be played in cities of 10,000 or over. The Garrick Comedy Company will be the title of the organization.

SAID TO THE MIRROR.

J. B. HOGAN (manager L. J. Carter): "I deny emphatically the report sent in to you by one of your correspondents regarding an alleged fight between members of our company while in Parsons, Kans. No such affair ever occurred. It is also false that the Fast Mail company which has been playing in the Southwest has disbanded. On the contrary, we are filling all dates and probably making more money than any other company in that territory.

A. H. WESTFALL: "I would like to see a little more hustling done in the way of bringing about better railroad rates. As yet, nothing has been done to further the interest of the theatrical manager.

EDWIN KNOWLES: "The reports about the Amphion Theatre changing hands next season, or that it is to be run as a vaudeville house, are all false. My time is nearly all booked, and I shall continue to run the Amphion as heretofore, presenting the very best attractions."

JOSEPH HAWORTH: "Madame Modjeska's illness has terminated our season. This was the happiest engagement of my entire career. Madame has been charming as artiste and woman, and my intention was to remain with her this and next season, and then go on alone, but this untimely visitation has unsettled all my plans. I have been passing my present vacation with my brother at Crestline, O., and am feeling well. Madame Modjeska certainly is the finest woman I have come in contact with in my career, and Mr. Perley the most consummate manager."

EDWIN P. HILTON: "John J. Burke has made an extraordinary hit in The Doctor. Beginning with Feb. 24 at the Park Theatre, Indianapolis, nearly all the rest of the season is booked in week stands."

BERT COOTE: "The New Boy continues to do good business. I have so much confidence in it that I have made an offer for the play for a return trip to the Pacific Coast this season."

GEORGE BOWLES: "There has been a persistent effort made to have it appear that the Robert Downing company closed in New Orleans a month ago. As a matter of fact we have played continuously since then, as the letters from MIRROR correspondents will show."

E. J. HENLEY: "If ever I get my voice back, I shall produce Robert Macaire—the literary version of the play which my brother made with Robert Louis Stevenson. I have got strong backers who are only waiting for me to recover my voice to star me in legitimate and Shakespearean drama. It is my ambition to play Hamlet, and I shan't go to Brooklyn to do it, either. New York is good enough for me."

JULIAN MAGNUS: "There is not the slightest foundation of truth in the rumor that Marie Wainwright and her company were enabled to leave Nanaimo through the instrumentality of Louis James. The fact is that the Nanaimo theatre manager, who is also agent of the steamship line, issued tickets for the company to Vancouver at $100 each, as owing to the rain and general duiness, the company did not play at Nanaimo."

ACCIDENT TO MANAGER ZIMMERMAN.

Manager T. Fred Zimmerman of Philadelphia narrowly escaped very serious injury in a runaway accident in that city on Sunday. His team was frightened by a slight accident, the coachman was unable to control them, and Mr. Zimmerman jumped from the carriage. His shoulder was injured and he sustained several bruises, but he expects to be about in a few days.

RUMOR OF A NEW THEATRE.

It is rumored that the Hayman-Frohman syndicate will build a theatre in the Eastern District, Brooklyn. The Amphion, the only high-price theatre in this section of the town, is not in the combine, being controlled by Edwin Knowles. It is claimed that the location decided upon is not far from Broadway and Myrtle Avenue.

THEY PAY ROYALTIES.

It was recently published on what seemed to be good authority that Kennedy's Players were using copyrighted plays illegitimately. John J. Kennedy assures THE MIRROR that the statement was erroneous, and says that royalties are paid to W. J. Fleming for Around the World in Eighty Days, and to Milton Nobles for The Phoenix.

THE SHOP GIRL RETURNS.

The Shop Girl closes its season in Philadelphia on Saturday night and next week the entire company sails for England. The piece will be sent out again next season under the management of Charles Frohman and Al Hayman. Another English company will be imported under the management of George Edwardes.

A NEW HOUSE FOR MONTREAL.

Mr. and Mrs. Frank Murphy, managers of the Academy of Music, Montreal, which has been condemned, are negotiating for a new theatre, which they expect to open in November.

AMONG THE DRAMATISTS.

The Rhea company will produce a comedy by Paul Wilstach in Ann Arbor, Mich., on Friday, March 13.

Francis Jones has just secured a one-act play from Ida C. Ward. He will produce it next season.

William H. Rightmire will produce next season his new drama, Greater New York. The play depicts life among the rich and the poor.

William Bonelli has rewritten his comedy-drama, The Silver Mark, which he produced several seasons ago. He has also completed a four-act comedy-drama.

THE MAGAZINE EDITOR.

Out in the distantly far beyond—
Listen, my love, to my lonely lute!—
In the argent glow of a waneless moon,
From the dormant depths of a deep lagoon,
Arises a form and a voice eftsoon.

Listen, my love!
Hearken, fond dove!
Listen, my love, to my lonely lute!
While the dim, dumb shadows of vagueful dread
Fall silent as snow on the tomb of the dead
For a woe-girt soul haunts the tomb of the dead.

And that's what the poet wrote.
But the magazine editor scanned it through,
And he scratched his head, and said he: "I will do."
And his ready right hand over his pen drew—
A check for a double [illegible]

ROBERT E. GOLDEN.

THE NEW YORK
DRAMATIC MIRROR
[ESTABLISHED JAN. 4, 1879.]
The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, $20; Half-page, $35; One page, $60.

Professional cards, $1 per line for three months.

One-line Calendar, professional cards, $2 for three months; $3 for six months; $5 for one year.

Managers' directory cards, $2 per line per three months.

Reading notices marked "" or "†" 50 cents per line.*

Charges for inserting portraits furnished on application.

Back page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open and receives advertisements every Monday until 8 P. M.

SUBSCRIPTION.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5.50 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel Kiosques, and at Brentano's, 17 Avenue de l'Opera. The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - - MARCH 14, 1896

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—THE SHAUGHRAUN, 8 P. M.
BROADWAY.—JULIUS CÆSAR, 8:15 P. M.
EMPIRE.—BOHEMIA, 8:15 P. M.
GARRICK.—THE SQUIRE OF DAMES, 8:15 P. M.
GRAND.—1492, 8 P. M.
HOYT'S.—A BLACK SHEEP, 8:30 P. M.
HERALD SQUARE.—HEART OF MARYLAND, 8:15 P. M.
HAMMERSTEIN'S OLYMPIA.—EXCELSIOR, JR.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—VAUDEVILLE, 8:15 P. M.
LYCEUM.—THE PRISONER OF ZENDA, 8:15 P. M.
PALMER'S.—ROMEO AND JULIET, 8:15 P. M.
SANFORD'S.—ON THE POWERY.
STAR.—THE WAR OF WEALTH.
TONY PASTOR'S.—VAUDEVILLE.

BROOKLYN.

AMPHION.—FOR FAIR VIRGINIA.
COLUMBIA.—MAY IRWIN.
MONTAUK.—HERRMANN THE GREAT.
PARK.—A COUNTRY DANCE.

HOBOKEN.

LYRIC THEATRE.—TRILBY.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

COMMERCIAL ADVERTISING.

THE results of THE MIRROR as a mercantile advertising medium are being newly illustrated from week to week by the announcements of notable firms and enterprises that have generally confined their business heretofore to the great magazines and other publications supposed to be generally read by a great variety of persons. A case in point is that of the Pabst Brewing Company of Milwaukee, who occupy the last page of this number of THE MIRROR, and with whom a large contract has been made for future business.

THE MIRROR as perfectly reflects the patronage of the theatrical profession on its advertising pages as it proves that patronage by its circulation, which is the largest ever attained by a theatrical newspaper. It goes into thousands of the largest cities and towns throughout the United States and Canada, covering every State, Territory and Province, and also circulates in South America and to a greater extent, perhaps, than any other American weekly publication in Europe. In this country it is represented by over one thousand correspondents, while it also has representatives in European capitals. It is found in places where more pretentious publications are never seen, as well as in all cities in which such publications are sold.

Aside from the fact that THE MIRROR goes into all professional hands, it is but the truth to state that it has a large and increasing non-professional circulation. It is bought by non-professionals everywhere, and its large subscription list is made up almost wholly of persons not connected with the theatre. As a great majority of all the people are interested in the theatre, which they patronize generously, it is natural that they should also show an interest in THE MIRROR, which is the journalistic representative of the theatre.

These are the reasons why commercial advertisers are beginning to understand the exceptional value of THE MIRROR, and why its columns increasingly show the fruits of that understanding.

TREATED BETTER HERE.

THERE is a professional movement in England for what is termed "railway reform," with reference to the patronage of those concerned in amusements. It is said that theatrical tourists, who furnish a large business to the railways in that country, enjoy no such concessions from those corporations as are granted to ordinary pleasure or excursion parties, to cricket, football, and sporting clubs, and to traders whose merchandise is carried as freight. In short, that while other traveling parties of all kinds are favored by reductions in rates, the tourists of the theatrical profession, who not only carry their scenery, properties, etc., for which they are forced to pay regular rates, but who induce playgoing travel, enjoy much less consideration from the railways than is accorded to other passengers under conditions far less favorable to the carriers.

One of the London theatrical journals, in furtherance of the movement, recently published a detailed statement compiled from statistics sent by theatrical managers of their railroad business. This statement, which did not by any means include all the business done by theatrical managers with the railways, showed that 225 companies together numbering 4,500 persons had paid for railway carriage £67,276, and the journal estimated that no less than £30,000 per annum is paid by theatrical interests to the transporting companies in that country.

In this country theatrical interests enjoy all the privileges from transporting lines that are conceded to other interests under the provisions of the Inter-State law, and thus are more fortunate than kindred interests in England.

NEWS of the production of a new comic opera by GILBERT and SULLIVAN does not stir the pulses here as such intelligence used to. In their later combined efforts before their quarrel and separation these colaborers did not add to the renown that their earlier works won, and their individual efforts with collaborators during the interval of their misunderstanding did not inspire belief that either was again happily mated. Their reunion has just been celebrated in London by the production of a new comic opera called The Grand Duke, which, from cabled accounts, displays nothing of particularly striking novelty either in Sullivanistic melody or in the gymnastic humor for which GILBERT is celebrated. Of late, clever men in this country have taken to the making of comic opera with a success that will make importation of this kind of entertainment more hazardous than it was formerly. In fact, some of the best and most popular comic operas of recent seasons have been American in authorship, and the authors of this country are but now beginning, as it were, to show their mettle.

NEWS comes from Albany to the effect that the Legislature will not pass several of the extreme bills presented for its consideration, notable among them being one to prohibit Sunday entertainments of all kinds, and another relative to stage costumes that would prohibit even classic representations in the drama and opera. Perhaps the legislators know that these bills, if they were to become laws, would not solely affect the theatres. One of them would, in fact, render necessary a careful revision of the musical programmes performed in many churches, while the other would discourage many stage efforts made under what are called religious auspices.

A RAID in this city the other day suggested that the police authorities should be educated as to the social and amusement habits of all nationalities within metropolitan precincts. The Chinese theatre on Doyers street was visited by the law's minions, who suppressed what they thought to be a demoralizing "Sunday concert." Whereupon the Chinese Concert Company, under whose management the entertainment was given, submitted to the court before which the case came affidavits to prove that the "concert" was really an illustration of a highly moral lesson. The result of the case will be interesting.

IT was announced early last week that the Rev. Dr. JOSEPH PULLMAN, of Bridgeport, who had libeled and slandered Mlle. JANE MAY, the pantomimist, from what he believed to be the safe refuge of his Methodist pulpit in that city, had defaulted in his defense of an action for damages brought by that actress; but later intelligence is to the effect that he will try to defend himself in court. In this case this irresponsible preacher would better become a defaulter than a defender.

IF the copyright amendment now pending before Congress shall become a law, it will owe much to two enlightened, earnest, capable and honest legislators—AMOS CUMMINGS in the House of Representatives and DAVID B. HILL in the Senate. Both are enthusiastic admirers of the theatre, and both should be remembered by those to whom the honest conduct of the theatre means a reputable livelihood.

PERSONALS.

From photo. by Morrison.

MURPHY.—Frederic Murphy is a talented young actor who has played with Julia Marlowe Taber for the past three seasons. He has the difficult task of counterfeiting this dainty actress' personality as Sebastian in Twelfth Night, and as a companion piece gives a vivid picture of Tybault in their production of Romeo and Juliet.

JEFFERSON.—Joseph Jefferson recently presented Joseph Murphy with a water-color landscape, on which he has been at work for the past year. Both actors are men of artistic temperament, and all their leisure time is spent with the brush and palette. Mr. Murphy, it is said, will reciprocate by presenting Mr. Jefferson with a specimen of his own skill. The two are warm friends, with genuine admiration for each other's talent.

DUPREE.—Minnie Dupree is ill with tonsilitis, having been out of the cast of Burmah since last week Monday night. This is the first time in nine years of constant playing that Miss Dupree has missed a performance.

TERRY.—Ellen Terry was forty eight years old on Feb. 27, having been born at Coventry, England, in 1848.

BRADY.—W. A. Brady is still in Chicago, where he will remain for a week longer. He has abandoned his proposed trip to Australia.

DAIROLLES.—Adrienne Dairolles will terminate her engagement with Charles Frohman in May and then return to London.

VEZIN.—Hermann Vezin, the American actor and elocutionist, who has taken up his residence in England of late years, is to have a big benefit at the London Haymarket. Beerbohm Tree and Mrs. Bernard Beere will probably appear.

MCINTYRE.—Fannie McIntyre, who plays the agonized heroine in The War of Wealth, is worthy of a better part. She has had many successes in other roles of a far more exacting nature.

WINTER.—Maud Winter has been compelled to refuse two offers of metropolitan engagements because of her very emphatic success in Augustin Daly's production of A Midsummer Night's Dream. Miss Winter remains with Mr. Daly till May when she will be seen in a new production at a Broadway theatre.

MODJESKA.—Helena Modjeska will go to California this week, for a month's rest on her ranch in that State.

WHEATCROFT.—Nelson Wheatcroft went to Washington last Thursday. He returned yesterday.

SAMARY.—Mlle. Jeanne Samary, the French actress, whose photographs showing her teeth were utilized by all the French tooth powder manufacturers, has undertaken a rather curious enterprise in the form of the opening of a theatre for girls. The actress claims that the average play produced is unfit for the innocent girl to hear, and she thinks a theatre devoted to the productions of pure plays would be well supported.

RODNEY.—During the recent illness of Marie Dressler, her role in The Lady Slavey was taken by Babette Rodney. The part is by no means an easy one, but Miss Rodney gave a creditable performance.

MINER.—Thomas W. Miner, manager of Miner's Newark Theatre, and also of Shore Acres, assumed the management of the People's Theatre, this city, on March 9.

ENGEL.—George Engel, the German comedian, will appear at the Irving Place Theatre next month.

DECOURCELLE.—Pierre Decourcelle, who wrote Le Collier de la Reine, has just had another play produced in Paris called Les Deux Gosses (The Two Kids).

KESTER.—Paul Kester is at work on the play in which Henry Miller will try his fortunes as a star next season.

CURTIS.—M. B. Curtis has purchased a new romantic drama, the principal part of which is a French dialect character.

AUDRAN.—Audran, the composer of Olivette, is said to be negotiating with The Bostonians to write them a new comic opera.

DODSON.—J. E. Dodson, who is under contract with Charles Frohman as leading comedian and for character work, has been notably successful this season in the play produced at Empire. Although English by birth and professional training, Mr. Dodson is thoroughly American in impulse and intention, and has already won a host of friends here.

BARRETT.—It is said that several New York managers are negotiating for a production in this city of Wilson Barrett's play, The Sign of the Cross. Mr. Barrett originally produced the piece in Pennsylvania.

JANAUSCHEK.—The rumor that Mme. Janauschek had left the Great Diamond Robbery company does not contain a germ of truth, as she is still with that organization.

PLAY TITLES.

Entered in the office of the Librarian of Congress from January 27 to February 22, 1896.

THE CHINOOK. By Alden Joseph Blethen, Jr.
THE SULTAN. By Charles Gluck.
THE LEGEND. Drama. By Jacob P. Goodhart.
THE NEW SIDE TRACKED. Comedy-drama. By James C. Moore.
MR. PUNCH OF TOYDOM TOWN. Operetta. Words by Theodore Banta Sheldon.
VIVIAN EARL. Drama. By C. L. Stewart.
THE TROLLEY PARTY. By Robert Garnella.
THE BOTTLE IMP. Libretto. By John Alfred Gould.
THE FATAL MESSAGE. Farce. By John Kendrick Bangs.
THE ANTI-NEW WOMAN WAR. By Eleanor H. Johnstown.
AURORA. Libretto.
THE JOY THAT KILLS. By Charles Alf. Williams.
PSEUDONYME. Drama. By Francis Brennan.
MONEY TO BURN. By Charles T. Kindt.
A HAMMANY TIGER. By H. Grattan Donnelly.
THE LUMBER KING. By William H. Reid.
THE BOILING POT CASE.
THE DUKE OF EIRKENWALD. Drama. By Victor Wagner.
IRIXIE. By Bert C. Rawley.
SIX TO ONE. By Frances Aymar Mathews.
WALDMEISTER. By Von Gustav Davis.
THE TRAIN ROBBERY. By Cornelius Gardner.
LADY BESS. Libretto. By Julian Jordan.

LETTER TO THE EDITOR.

IN JUSTICE TO THEATRE MANAGERS.

NEW YORK, March 1, 1896.

To the Editor of The Dramatic Mirror:

SIR.—Under the heading of "In the Actor's Dressing Room," the *Herald* recently devoted much space containing many inaccuracies regarding the subject. In justice to many theatres outside the metropolis they ought to be corrected.

Firstly the article says: "Out beyond the metropolis though the actor folk find no where to lay their grease paints but on dusty shelves." I can name several theatres where actors have dressing-rooms which will compare favorably with any of those in the metropolis.

First and foremost the Alvin Theatre, Pittsburg, regarding which an "old actor" in the article says "that the rooms are so good that not one actor in a dozen will dress in them and where some old-timers (who surely cannot be perfectly sane) creep out and dress in the wings with a piece of broken glass." Surely this is only an hallucination of the "old actor" and has never occurred in the Alvin Theatre.

Also the "old actor" says "that they did not do a thing" to the beautiful dressing-rooms at the Alvin but cut the pictures from frames "and played 'hob' with the furniture." This is a gross libel on the professionals who have certainly appreciated the comfort and beauty of the rooms at the Alvin, and the rooms and furniture are now in as good a condition as they were when the theatre was opened.

The Grand Opera House, Cincinnati; Euclid Avenue, Cleveland; Grand Opera House, St. Louis; High Street Theatre, Columbus; Star Theatre, Buffalo; Lyceum, Rochester; Park Theatre, Brooklyn, and several Philadelphia theatres have all good, comfortable rooms, and a great many of the one-night stands, especially of the newer theatres, have provided for the comfort of the actors. There has been a noticeable improvement all over the country the last few years, and the profession appreciate that the managers of opera houses have begun to pay attention to the back of the stage as well as the front of the house.

Such sweeping assertions as those contained in the article in the *Herald* deserve that some one should champion the cause of those managers of houses who have provided good dressing-rooms.

I also wish to state that the "old actor" interviewed should be a little more sure of his statement before he rushes into print. Apologizing for this long effusion,

Yours respectfully,
A STAGE MANAGER.

ATTORNEY MILLIKEN ON THE TOTTEN CASE.

NEW YORK, March 7, 1896.

To the Editor of The Dramatic Mirror:

SIR.—In your issue for the current week there are two articles headed "Miss Totten Wins Her Suit" and "The Actress Was Fully Sustained," respectively. There is some truth in them, but you have been materially misinformed.

The question at issue is an important one so I take the liberty of giving you the facts. Miss Totten was engaged by J. J. Spies, as the agent of William Calder, by a written contract, Dec. 10, 1895, for the In Sight of St. Paul's company to open in Brooklyn Jan. 6, 1896 at a salary of $30 per week. The contract contained the usual two weeks' clause and, in addition, contained the following clause: "But it is specially agreed, that should the said Calder decide during rehearsals that the said Miss Totten is unsuited to the part she is cast for, this contract can be annulled at once."

Miss Totten is a particularly handsome young lady, and, in appearance, suited the part. Mr. Elton, the stage manager of the In Sight of St. Paul's company, who represented Mr. Calder, gave Miss Totten a private reading rehearsal, but, although she had had her part for four days, she did not know a line of it; and she was unsatisfactory at that time, but Mr. Elton thought that "when she got her lines down" she would be all right.

At the first regular rehearsal of the company four or five weeks later, she was rehearsed through two or three scenes which she was to have played, and Mr. Elton then told her that she was unsuited for the part. Mr. Calder, personally, has never seen Miss Totten since her contract was signed, and really not for a considerable time previous to that event. On the evening of Jan. 6, 1896, Miss Totten went to Brooklyn and notified Mr. Elton that she was ready to go on and play the part, and he then informed her that she was not wanted. At this time he did not know she had a written contract, nor would such knowledge have made any difference in his actions, which were thoroughly gentlemanly in every respect.

Miss Totten commenced her action for three weeks' salary, or ninety dollars, with the intention of commencing another action for additional weeks' salary, provided she won this; but Judge Steiner decided that the notice given her by Mr. Elton, in Brooklyn, precluded her from recovering more than two weeks' salary, and gave her a decision for $60 and costs.

The Judge ignored the other clause regarding discharge at rehearsals, probably for the reason that Mr. Spies, a witness for the defendant, testified that "no person living could judge of the capabilities of an actor or actress, at one rehearsal."

It was not alleged in the trial of the action that Miss Totten was "flippant, insubordinate and incompetent," nor did Mr. Elton admit that he had not allowed Miss Totten sufficient rehearsals to enable him to judge of her competency for the part;" in fact, he testified positively, and unqualifiedly, that she was unsuited to the part. There was nothing said during the trial, by counsel, nor by witnesses, concerning Miss Totten's competency, as the word invariably used was "unsuited," and nothing was said to hurt the young lady's feelings, as I fully recognized the fact that an actor may be a good Touchstone and a poor Hamlet, or an actress may be an indifferent Rosalind and an admirable Lady Macbeth. The sympathies of the court were with the fair plaintiff for the reason that she testified that between the time of the reading rehearsal and the company rehearsal she had received several offers and had refused them on account of this engagement, and also that she had purchased costumes for the part. And although the learned judge did not fully sustain her he thought the little lady should have some recompense, so he gave her the benefit of the doubt on the rehearsal business, and a judgment for part of her claim. I do not think she was legally entitled to it, and consequently have appealed the same to the Supreme Court.

JAMES FOSTER MILLIKEN,
Attorney for William Calder.

THE USHER.

The Mirror is privileged to announce the good news that Duse will be seen in a Shakespearean part for the first time in America during her present engagement at the Fifth Avenue.

She has consented to give a matinee performance next Thursday afternoon for the benefit of a kindergarten. The event will be made notable by her appearance as Juliet.

Duse's company is not equipped to give the tragedy in its entirety, and for that reason she will play the principal scenes only.

Sooner than we expected, therefore, we shall be able to judge whether the great Italian is as supreme in poetic tragedy as she has shown herself to be in the modern repertoire.

✣

A theatrical partnership lasting twenty-five years is so unusual that good reason exists for its celebration in fitting form; wherefore, the Primrose and West jubilee at the Madison Square Garden last night was an event worthy of the interest it excited.

Birch and Backus were together many years in the San Francisco Minstrels of golden memory, and there have been a few other partnerships of considerable longevity; but I think that Primrose and West hold the record.

During their long business connection I am told that they have never had a serious difference. The association has been extremely profitable.

✣

The Mirror's announcement several weeks ago that there would be a change at the Lyceum next season and that the present stock company plan would be departed from was strenuously denied by the management and by several of my contemporaries, at the time.

Now, however, The Mirror's assertion is admitted by all concerned. Nominally the Lyceum will continue to be a stock theatre, but in point of fact Mr. Frohman will simply maintain the nucleus of a permanent company, engaging others as they may be required for the needs of each particular production that he makes.

This plan will doubtless be followed in course of time by Brother Charles, whose Empire stock company is too large to be constantly employed and whose members have been lent out or transferred to other houses in order to keep them busy when but a few were needed in a cast at the home house. For example, Leo Detrichstein, who has been under contract to Mr. Frohman for some time, has never been used at the Empire, his services having been farmed out to Mr. Palmer and other managers.

There are forty persons, I am told, on the pay-roll of the Lyceum. The pieces produced usually demand the services of from nine to fourteen persons (the present play calls into requisition a larger number than is customary), and the result has been that a good many actors belonging to the Lyceum have always been drawing salaries and walking about the streets.

It is to get rid of this expensive and non-productive drain upon the exchequer that Mr. Frohman has resolved, very sensibly, I should say, upon the new order of things that will prevail next season.

✣

The last monthly dinner of the Lotos Club for the present season will be given next month in honor of Joseph Jefferson.

This will be the star banquet of the year, beyond a doubt. Jefferson's fellow-members will turn out in force to do him honor, and there will be turned on a splendid flood of oratory.

Jefferson is kept in mind at the Lotos by a painting, to which his name is signed. It does not rank high among connoisseurs of art—of whom there are many in this club—but it is regarded with affection because of the charming personality of the man that made it.

✣

Stephen Fiske, who has a nimble jest, ready for every development in theatrical life, says regarding the "combine" engineered by Mr. Hayman that the motto of every good amusement manager is—No Trust.

Now that the first excitement caused by the publication of the plans of the managerial association has passed away, the profession is beginning to laugh at its first scare. They have recalled the fact that in spite of the twenty-five houses allied by this scheme that "there are others"—more than one hundred others, in point of fact, including many of the best theatres in the best theatrical cities in the Union.

I venture to predict that whatever may be the ultimate fate of the "combine," its existence will prove a benefit not only to combinations but to competitive houses. A close alliance, conducted upon narrow lines, will undoubtedly inure to the benefit of the individual ventures it was conceived for the purpose of crippling.

The Mirror will have something to say regarding the "combine" before long, and our readers need not be surprised, in this connection, to learn of several astonishing things.

✣

The following conversation took place the other day during a rehearsal of Dorothy by the Leslie Opera company, the speakers being Stage-Manager Fred Edwards and one of the chorus girls:

S. M. "What are you you?"
C. G. "A boy."
S. M. "A what?"
C. G. "A boy."
S. M. "When?"
C. G. "In the second act."
S. M. "Who made you a boy?"
C. G. "Mr. Leslie."
S. M. "Why?"
C. G. "I don't know."

✣

George Miner, who succeeded Mr. Van Cleef as dramatic editor of the *Herald* some time ago, was summoned to Paris recently by Mr. Bennett on a special mission.

Meanwhile the position has been taken by Mr. White, the cable editor, who formerly managed the *Herald's* Paris edition.

Mr. White is fully equipped for his new duties. He served the paper as dramatic critic a number of years ago.

✣

The opera season in Boston was not so successful as Abbey, Schoeffel and Grau hoped it would be. Many of the performances were given to decidedly slim houses.

The managers have not hesitated to express their disappointment with the result of the engagement at the Hub, but the newspapers say that a great many people paid good prices for seats and it was not the fault of Bostonians if the expenses of the season were extravagantly large.

The time before, it will be remembered, the complaint was that the management economized by holding back their costliest singers for purposes of economy. Now the kick appears to be in the opposite direction.

✣

I attended a really enjoyable amateur theatrical performance the other evening at Colonel Ingersoll's residence on Madison Avenue.

It took place in a perfect little theatre that in equipment compares favorably with a regular playhouse. It is built above the roof and it seats about two hundred. Electric lighting, scenery, and all the accessories are up to the professional standard.

The amateurs presented a bright three-act comedy called A Lesson in Love. The cast was capital throughout, but genuine and special hits were made by Miss Eva Farrell and Miss Florence Lauterbach.

The enjoyment of the company was greatly enhanced by Anton Seidl, who in the intermissions played Wagnerian selections on the piano.

SARGENT'S STAGE STUDENTS.

There is no such thing as taking it easy for the students at the American Academy of Dramatic Arts. Director Franklin H. Sargent announces that in addition to the public productions of the Academy there will be a series of weekly private performances by the students during the present month, and that admission can only be obtained by invitation, as they are in the nature of dress rehearsals.

The first of these private performances took place last Friday. The students appeared in Miles Standish, a play by E. W. Presbrey, in Two Old Cronies, and The Ballad of Boullabaise. The last-named piece had been given on a previous occasion. The peculiarity of the repetition was that the students rehearsed and performed the piece under their own stage management.

The second subscription performance by senior members of the Academy was given at the Carnegie Lyceum last Tuesday afternoon. The programme included three one act pieces, a drama, a pantomime, and a farce.

The drama was called The Broken Sword, and was written by Lottie Blair Parker, the author of White Roses. It is apparently an effort to give a conventional theme an unconventional treatment. A Southern girl has a lover in the Union army. In the course of battle he kills a Confederate soldier, who turns out to be his sweetheart's only brother. His conscience will not permit him to marry the girl and keep his own council about having killed her brother in battle.

Accordingly, he allows her to infer that he, too, has been slain in battle. After six years he decides to make a clean breast of the tragic incident.

The result of his confession proves far from satisfactory. The father of the girl threatens to dispatch him with the broken sword of his dead son, and the girl tells him that though she loves him as much as ever, she can never think of becoming his wife. The interpreting cast consisted of Lee Bernheim, L. J. Fuller, Mary Emerson, and Maie Tunison.

The play was produced under the direction of E. W. Presbrey, who also directed the performance of the second piece, a one-act pantomime by Edwin Star Belknap, called Put To the Test. The incidental music, composed by Harvey Worthington Loomis, is both artistic and appropriate. The characters involved in the pantomime are an artist, his maid, and his sweetheart.

The sweetheart is supposed to disguise herself so thoroughly that she is able to pass herself off as a substitute for the maid. She makes a futile attempt to entice the artist into making love to her, thus testing his loyalty to his own true love, for "his heart was true to Poll." Albert Brown was the artist, Jessie Mackaye the sweetheart, and Maie Tunison the maid. Miss Mackaye carried off the pantomimic honors of the occasion.

Double or Quits, the last piece, is by the anonymous author of A Duel in Wall Street. It is a clever conceit and, after a good deal of condensing, would make an entertaining curtain-raiser for a professional company.

A Benedick, of festive proclivities, comes home late, thereby interrupting the peculations of a "sporty" burglar. The inebriated Benedick tells the burglar that there is much more valuable "swag" upstairs in his wife's bed room, and that he will play him a game of euchre for double or quits.

While the game is in progress a constable arrives, who has been summoned by the Benedick's wife, as she had seen the burglar entering the house. The upshot is that the burglar is passed off as a club friend of the Benedick and all ends propitiously.

May Robson, assisted by Darwin Rudil, directed the performance. The cast consisted of Albert Brown, Maie Tunison, Winifred Bonnewitz, Lee Bernheim and L. J. Fuller.

DANIEL FROHMAN'S CHANGE OF POLICY.

It has been reported several times lately, and originally by The Mirror several weeks ago, exclusively, that this would be the last season of the Lyceum Stock company. That these rumors were founded upon fact was tacitly admitted to a Mirror reporter by Daniel Frohman on Friday. Mr. Frohman said:

"The regular Winter season of the stock company will end up at the end of May as usual." That will virtually be the closing of the present organization, for, Mr. Frohman continued, "during the Summer I shall not have a stock company playing repertoire, but I shall send out a specially organized Prisoner of Zenda company which will play the territory formerly traveled by the stock company.

"Next year," went on Mr. Frohman, "I shall engage certain actors for special productions, selecting them, if possible, from actors who have been members of my stock company, but I shall not have on my salary list any one who is not actually playing. I shall, however, retain the name of the Lyceum stock company for my organization."

Mr. Frohman has not yet decided who of his present company he will retain for next year or for the Summer Prisoner of Zenda company. Some of his contracts have one or two years yet to run, and these actors he will, of course, retain. Among these are James K. Hackett, Isabel Irving, Charles Walcott, and Mrs. Wiffen.

W. J. Lemoyne will leave Mr. Frohman at the end of this season. To a Mirror man he said: "No, I shall not be with Mr. Frohman next year. I have decided to take jobbing engagements, and any manager can enlist my services."

It is not yet certain whether Messrs. Grattan and Hale will remain with Mr. Frohman.

Madeline Bouton may play under the management of Daniel Frohman next season.

THE ALLIED SCENIC PAINTERS.

Harley Merry, chairman of the Protective Alliance of Scenic Painters of America, in conversation with a member of the Mirror staff yesterday, said that at the last meeting of the society it was resolved that only the members of the Society of Scenic Painters were eligible for charter membership. A ticket had been prepared by the nominating comittee who have every confidence in the thorough qualifications of the nominees for their respective offices.

The ticket is as follows: for president Harley Merry; first vice-president, Seymour Parker; second vice-president, John W. Rough; third vice-president, Orville W. Story, of Boston; secretary, Moses E. Bloom; treasurer, Frank Platzer; sergeant-at-arms, David Weil; board of trustees, Richard Marston, Hugh L. Reid, Samuel W. Brooker, of Boston, Arthur W. Palmer, of Pittsburg, and Horace F. Smith, of Buffalo.

At no time will new recruits be received in this profession except by a regular apprenticeship unless they can prove conclusively that they are legitimately scenic artists and entitled to recognition.

The Protective Alliance of Scenic Painters is a society for protection, not aggressive but simply determined to uphold the dignity of the profession. To obtain that end they have affiliated with the Theatrical Stage Employes, and obtained a charter from their National Alliance.

The Protective Alliance of Scenic Painters of America will meet every Thursday evening and will announce their meetings in the advertising columns of The Dramatic Mirror.

A FAMOUS WHISTLER.

TOM BROWNE.

The above picture represents Tom Brown, the well known whistler, as he appears in Rice's 1492 company.

Since Mr. Browne's debut as a professional five seasons ago he has been identified with some of the prominent companies of the country. He was with Sells its first season, and Hoyt's A Trip to Chinatown during its phenomenal run in New York. While with the latter company Mr. Browne contracted with Colonel Mapleson, the well known impressario, to go to London, where he met with unbounded success. He appeared at the leading theatres and music halls of that city for a year, and also played engagements in France and Ireland. He appeared before many celebrated personages including members of the royal family. The Prince of Wales complimented Mr. Browne personally, as did the Duke of Edinburgh and the Duke of Cambridge. Sir Arthur Sullivan, Signors Tosti and Arditi, Madame Patti and Lady Randolph Churchill were among his many enthusiastic admirers. After his return to America Mr. Browne was engaged as a special feature of the Sandow company, and in the early part of this season both himself and wife (Edith Hoyt) were members of the company presenting Gill's comedy, A Fatted Calf, which closed on Jan. 1.

Mr. Browne subsequently engaged in a mercantile business in Springfield, Mass., and was released in order to accept a flattering offer from Manager Wadleigh of Rice's 1492 company. Mr. Browne's specialty includes the whistling of two and three distinct harmonized notes simultaneously. He also gives several clever imitations, his best being that of a cornet and trombone. Mr. Browne expects to return to London about May 10, after which he will tour the continent.

ADVENTURE WITH A THIEF.

J. Wesley Rosenquest, the well-known manager, was robbed last Friday night of a horseshoe diamond pin, valued at $250, while alighting from a Broadway car at Twenty-third Street. A young man with a smooth face was standing close by Mr. Rosenquest diligently reading a newspaper and the manager concluded he was the thief. When charged with the larceny the man jumped off the car and ran down Broadway followed by the manager and a crowd. He was overtaken at Twenty-second Street, where he threw the pin away. He was arrested and recognized as a notorious pickpocket.

NOTICE TO AMERICAN DRAMATISTS.

The second and revised edition of the American Dramatists Club's "List of American Plays" will be issued about May 1. Charles Barnard, the secretary of the club, urgently requests members of the club to send in at once any additions or alterations they may have to make to the last "List."

PROFESSIONAL DOINGS.

Christie MacLean, who plays the soubrette part of Nannie Dugald in Bonnie Scotland, has made a hit of the most pronounced kind. It is an undisputed fact that the Scottish dialect is the most difficult to master and the most perilous to reproduce successfully to an audience. Patois of the ear splitting sort is invariably resented by nine persons out of ten. But Miss MacLean interprets Nannie Dugald with a soft little Caledonian brogue that tickles the ear and completely wins the attention of the spectator. Miss MacLean is versatile and although she has attained marked success in Bonnie Scotland she believes that Irish soubrette work is her forte, and intends hereafter to make that her specialty. Her Irish dialect is said to be even better than her Scottish, and she sings and dances with grace and humor. As the Bonnie Scotland season closes this week Miss MacLean will shortly be at liberty to accept offers. The above picture of her represents her in the traditional costume of the Irish peasant girl, and surely there are not many counties in Ireland that would boast a daintier little colleen.

The Florence Dramatic Society produced Esmeralda at the Criterion Theatre, Brooklyn, on Thursday evening, Feb. 27. The following were in the cast: H. J. Stokum, J. F. Dalton, August Oelrichs, Charles Cortis, A. P. Dunkly, Maurice De Levante, Mrs. L. [illegible] Root, Mrs. H. J. Stokum, Grace Newins, Hor[illegible].

Roma, whose mother's illness in California recently led her to cancel her engagements, has engaged with Mrs. Kreling, manager of the Tivoli, San Francisco, to resume her old place as prima donna of that theatre for a limited engagement. She will return to New York in time for next season's work.

Branch O'Brien, manager of the Wright Huntington Stock company, reports that his attraction has met with success. The company played Pittsfield, Mass., last week, and so pleased the local manager, Mr. Callahan, that he has offered a return date for Horse Show week, Sept. 10. Mr. O'Brien passed through town on Saturday en route for Pennsylvania.

On Sunday evening, March 15, a series of Sunday Night Concerts will be inaugurated at the Grand Opera House. Among those who will appear at the first concert will be Vernona Jarbeau, Lilly Post, Flora Finlayson, Richard Golden, Hyghey Dougherty, "Stuart," known as the Male Patti, Mever Cohen, and others of prominence. The regular prices of the Grand Opera House will prevail.

While Roland Reed was playing in Nashville, recently, he received from Joseph Jefferson a landscape painting from the latter's brush, accompanied by a cordial letter, to which Mr. Reed responded feelingly and with appreciation.

The Salter and Martin Uncle Tom's Cabin company are winning favor in the West.

A. H. Knoll and Marie McNeil, cornetists, who are in their twenty-seventh week with Waite's Western Comedy company, will appear with the Eastern company at Waterbury, Conn., the week of March 16.

A. M. Palmer has engaged Max Figman for the title role of His Absent Boy. M. A. Kennedy will play the father.

The Harrison J. Wolfe company has disbanded.

The New People's Theatre, a fine new house at Manchester, N. H., has been completed and opened to the public.

Home, Sweet Home, a new play by Mark E. Swan, was given its first performance by Jessie Mae Hall at the Grand Opera House, Portsmouth, Ohio, on Feb. 29.

Tony Cummings is with Sydney Rosenfeld's Two Escutcheons company.

Daily rehearsals of El Capitan, De Wolf Hopper's new opera, by John Philip Sousa and Charles Klein, began at the Broadway yesterday. The opera will be produced at the Tremont Theatre, Boston, on April 11 and will come to the Broadway on April 20.

The regular season of Ths Heart of Maryland company will close season on April 25. Two days later the supplementary season will begin at the same theatre, the Herald Square.

The New South will be revived again for a four weeks' tour through New England.

Carl A. Haswin will produce A Lion's Heart for the first time in this country at the People's Theatre on April 3. The piece is a very strong melodrama and enjoyed a long and prosperous run in England.

Manager Charles H. Yale is constantly adding new features to his production of The Devil's Auction. The famous old spectacle is acquiring a new lease of life under his able management and this year's production certainly excels any previous production of the piece by other managers.

A special matinee under the management of A. M. Palmer will be given at Palmer's next Tuesday at 2 P. M., in aid of the Fresh Air Work of the Way Side Workers. Among other professionals who will appear are John Drew and Maud Adams in A Pair of Lunatics, Rose Coghlan in Nance Oldfield, and Maurice Barrymore in A Man of the World.

The plans for the rebuilding of the Walker Opera House at Champaign, Ill., have been accepted and the work will begin on May 1. When completed it will be one of the best equipped theatres in the State.

The manager of Old Tennessee is reported to have deserted his company at Wilkesbarre, Pa., on Feb. 29 with the proceeds of three performances. The thirty members of the company left stranded have been enabled to leave town by the kindness of Manager W. C. Mack of the Music Hall of that city.

AT THE THEATRES.

Empire.—Bohemia.

Comedy in a prologue and four acts, adapted from La Vie de Boheme of Henry Murger and Theodore Barriere by Clyde Fitch. Produced March 9.

Rudolph	Henry Miller
Marcello	E. Y. Backus
Marcel	Wm. Faversham
Schaunard	J. E. Dodson
Colline	Jos. Humphreys
Baptiste	W. H. Crompton
M. Le Comte de Beauchose	J. L. Finney
A collector and sheriff's deputy	W. J. Whitman
Servant	Chas. Day
Mimi	Viola Allen
Mme. de Rouve	Elsie de Wolfe
Musette	Ida Conquest
Phemie	Jane Harwar
Mme. Benoit	May Robson
Mme. Padetout	Ellen Gail
Maid	Katherine Mulkins

It is not unnatural that the success of Trilby here and in Europe should have whetted the appetites of managers for more plays depicting the festive and picturesque life of Bohemia. This would seem to have stimulated Charles Frohman when he commissioned Clyde Fitch to make for the Empire stock company an adaptation of Murger and Barriere's dramatization of Murger's immortal novel, "La Vie de Boheme."

It is generally understood that Du Maurier first got his idea of writing Trilby after reading "La Vie de Bohème," and out of the reckless and saucy novel Musette and the demure Mlle. Mimi, the English author, evolved the character of Trilby. Rudolph, the poet, who loves Mimi, was probably the prototype of Little Billee; Marcel, the painter, that of the laird; Colleni, the philosopher, that of Taffy, and Schaumard, the musician, that of Svengali. But there the resemblance between the two works end, although it should also be noted that an attempt is made by Rudolph's father to separate him from Mimi by giving to Rudolph compromising letters supposedly belonging to Mimi.

But Du Maurier's story is far stronger and so better suited for dramatic treatment. The most that can be said for the Murger play is that it presents a series of sketches of student life, all of which are more or less amusing.

The story briefly told runs as follows:

Rudolph (Henry Miller) is urged by his father to marry a Madame de Rouve (Elsie De Wolfe). Rather than do this he leaves home and plunges into Bohemia. He has no money, but makes plenty of new friends as poor as himself—Marcel, a painter (William Faversham); Schaumard, a musician (J. E. Dodson); Musette, a model (Ida Conquest), and Mimi, with whom he falls in love (Viola Allen). They all undergo all kinds of hardships, but they are supremely happy, because it is Bohemian! It is also very spicy. The bohemians and their girls have no money to waste on rent, so they economize as much as possible. Thus in the first act we see Marcel and Mimi in their attics in a dingy Latin quarter lodging-house. The stage is set double. A thin partition with a glass transom. Marcel, hearing there is a pretty girl next door, climbs on a chair and looks through the transom. As he looks he sighs and expresses a wish that she were decolleté so he might make a picture of her head and neck. As he says this, Mimi finds it is very close in the attic, and begins to loosen her dress at the neck. Of course, for propriety's sake, there is something underneath. This little scene made a decided hit.

Of course, all ends well. Rudolph marries Mimi, thanks to the good offices of the amiable widow.

J. E. Dodson made a distinct origination of the part of the seedy musician Schaumard, and, as usual, made the hit of the performance. Mr. Dodson has the gift of being able to submerge his own personality entirely, and each of his originations is an entirely new individual. That is acting.

Henry Miller, it was easy to see, did his best in the part of Rudolph, a Bohemian poet. But unhappily Mr. Miller did not suggest Bohemia. Both he and Mr. Faversham were fine gentlemen masquerading as Bohemians. That, alas, is not acting.

Mimi was sweetly and discreetly played by Viola Allen, although it was difficult to imagine her anything else than the leading lady of the Empire Theatre. Ida Conquest tried to be very wicked and devilish as Musette. It must be admitted she looked very pretty.

May Robson, made up as a hideous and irate landlady, contributed one of the best bits of the evening, and Elsie de Wolfe looked stunning in some very pretty gowns.

W. H. Crompton had not much to do, but it was done well.

The piece is brightly written and well staged. There seems to be no reason why it should not prove good entertainment.

Palmer's.—Romeo and Juliet.

Version in six acts. Revived March 9.

Prince Escalus	George Marion
Paris	Edwin Howard
Montague	Arthur B. Price
Capulet	Dodson L. Mitchell
Romeo	Robert Taber
Mercutio	Thomas L. Coleman
Benvolio	Henry Doughty
Tybalt	Frederic Murphy
Friar Laurence	Henry Meredith
Balthazar	James T. Barton
Peter	William F. Owen
Sampson	Edward L. Stuart
Abram	Jame T. Barton
Gregory	John H. Mitchell
An Apothecary	Edmund Lawrence
Page to Paris	Alice Parks
Lady Capulet	Eugenia Woodward
Juliet	Julia Marlowe Taber
Nurse to Juliet	Mrs. Sol Smith
Lady Montague	Eda Aberle

The cordiality with which Mr. and Mrs. Taber were greeted by the audience in Palmer's Theatre last night must have been extremely gratifying to both artists. When Mrs. Robert Taber, then plain Julia Marlowe, was last seen in New York, her welcome was chilling. In righteous pique she determined to make her bid henceforth solely for provincial appreciation. But last night's audience must have been grateful at onement to her for this city's early negligence of her charms and talent. There was warm and palpably sincere applause at every possible provocation. Every line she spoke was strained for as eagerly as if it came from the lips of genius divine. Mrs. Taber is not a genius, but she is an actress of great talent.

Her Juliet manifested, above all things, a most genuine intelligence. She understood every word she spoke, and she made every word intelligible to the audience. There was no fatiguing mumbling and slurring of the grand passages. There was no artificial posing and posturing. The actress seemed bent on grasping every shade and subtlety of the thoughts she uttered, and she illumined them naturally and winningly by by-play that seemed almost spontaneous. Mrs. Taber's charm is indisputable, she has intelligence and she has temperament: those two blessings in an actress of Shakespeare invariably spell success.

The Romeo of Mr. Taber was rather too self-contained. He made love in an orderly, well-bred way, and when he did simulate passion, it was passion clearly from without and scarcely at all from within. Still Mr. Taber was in many respects admirable; he acted with refinement, grace and distinction, and he read his lines with their full due of meaning.

The others of the company worked together well and gave a satisfying, all-round performance. The scenic setting was not elaborate, and in the orchard scene offended good taste. The trickling fountain of real water is a realistic adjunct that might well be dispensed with.

Academy.—The Scarlet Letter.

Opera in three acts. Libretto adapted from Hawthorne's romance by George Parsons Lathrop. Music by Walter Damrosch. Produced March 6.

Hester Prynne	Johanna Gadski
Arthur Dimmesdale	Barron Berthald
Governor Bellingham	Conrad Behrens
Rev. John Wilson	Gerhard Stehmann
Roger Chillingworth	Wilhelm Mertens
Captain	Gerhard Stehmann
Jailer	Julius von Putlitz

It would be most gratifying to THE MIRROR to give Walter Damrosch the credit of having composed the music of the first successful grand opera in this country. The Scarlet Letter, however, which was seen for the first time in New York at the Academy of Music last Friday evening, can only be considered as an artistic achievement a *succes d'estime*—not as an operatic success—in point of harmonic originality or melodic inspiration.

The orchestration proves that Mr. Damrosch is a Wagnerian expert—he reproduces the methods but not the genius of his master. The vocal portion of the opera produces the effect of orchestral recitative, as it is entirely subsidiary to the orchestral score. The orchestration, however, is remarkably clever as an exhibition of scientific harmony. Anything akin to a genuine melody seems to be distasteful to Mr Damrosch, as melodies in The Scarlet Letter are like oases in the desert, the greater part of the score being either devoted to scientific sound and fury signifying nothing or to rhythmical variations of the *leit motif*.

It is to be hoped that Mr. Damrosch will cultivate a style of his own in his next operatic effort. It is difficult to decide from his first opera whether he possesses the gift of original composition or not. The gift of scientific orchestration he possesses in an eminent degree. Possibly he would attain a genuine operatic success if he were to collaborate with a composer possessing a touch of musical genius—the endowment of melodic inspiration.

The libretto follows in the main the story of Hawthorne's immortal romance. In order to make the story suitable for stage purposes some of the incidents had to be changed, remodelled and transposed. The character of Little Pearl has been cut out entirely. Hester, after Arthur has made a public confession of his guilt and has died in her arms, takes the poison she had torn from him in the forrest, and joins him in death, the people singing "Thou, Hester, hast triumphed, to mercy turning our sullen hate; thou Arthur, though repenting late, may God thee pardon!"

The libretto is in every respect of a bright order of literary and dramatic merit. Mr. Lathrop's verse is always fluent, and frequently rises to poetic fervor. The theme is obviously intensely gloomy. Mr. Lathrop has not made any special effort to lighten the gloom, but that was presumably due to his disinclination to introduce dramatic triviality in an adaptation of Hawthorne's master work.

Johanna Gadski as Hester was the best of the interpreting cast. She possesses a pure soprano voice of flute-like quality, and sang the exacting music of her role with few deviations from the pitch. Both her acting and singing were commendable throughout the performance.

Baron Berthald, who personated Arthur Dimmesdale, was suffering from apparent nervousness in the first act, but improved as the performance progressed. The role, however, is out of his reach vocally and dramatically. William Mertens, who sang efficiently, was on the whole rather conventional.

The chorus people had evidently been well drilled, and sang with delightful results.

The setting of the second act, representing a scene in the forest near Hester's hut, was much admired for its picturesque realism. The orchestra, under Mr. Damrosch's skilful and enthusiastic leadership, was a musical treat.

The Damrosch Opera company appeared last Wednesday night in Lohengrin, in Siegfried at the Saturday matinee, and last evening in Tannhauser. All three of these performances were excellent, and aroused great enthusiasm. The reputation of Mr. Damrosch's organization for sterling operatic productions is evidently well known in New York, as the Academy has been packed at every performance.

The cast of Tannhauser last evening included Max Alvary as Tannhauser, Louise Muldener as Venus, Milka Ternina as Elisabeth, Emil Fischer as the Landgraf, Wilhelmina Mertens as Wolfram, Baron Berthald as Walther, Gerhard Stehmann as Biterolf, Albert Gileng as Heinrich, Edward Bromberg as Reimar and Marie Mattfeld as Shepherd.

Die Walkure is to be presented to-morrow (Wednesday) night. There will be two extra performances at popular prices this week. The Scarlet Letter on Tuesday evening and a matinee performance of Fidelio on Thursday.

Daly's.—Romeo and Juliet.

Arranged in six acts. Revived March 5.

Juliet	Mrs. Potter
Romeo	Mr. Bellew
Mercutio	William Redmund
Capulet	Verner Clarges
Peter	J. F. Ward
Tybalt	Warren Conlan
Friar Lawrence	Frank Currier
Benvolio	Carlton Wells
Paris	George Bryant
Montague	G. B. Post
Balthasar	C. Lang
Friar John	E. J. Norris
Apothecary	Laurance Kent
Nurse to Juliet	Mrs. W. G. Jones
Lady Capulet	Maud Hosford
Lady Montague	Eugenie Upham
Rosaline	Kate Dale
Page to Paris	Miss Hamilton
Page to Mercutio	Miss Chatterton

From a pictorial point of view, the production of Romeo and Juliet at Daly's Theatre is honestly praiseworthy. The mounting is magnificent. All the art of the scene painter can do has been done with the tact of an æsthete. The incidental music is felicitous and charming. The lights thrown upon the stage give the most genuine impression of a soft Italian night. Every stage picture has a very tangible atmosphere. In a word, the production is a sensual delight. It clearly shows the master hand of a stage manager who possesses art instinct.

The acting, however, cannot be so fulsomely praised. Mrs. Potter's Juliet is new to this city. A lovelier Juliet could not well be imagined. Nor does she lack distinction of manner. She is sweet, noble, and intensely in earnest. But, as in everything else she has ever done, her insincerity is most manifest. If there is any play of Shakespeare's where the terrible spirit of fatalism pervades and absorbs the lives of its people, it is this early offspring of the poet's imagination. No note of fatalism was struck by Mrs. Potter. To her the character of the helpless heroine was a part to be played. It seemed to have no emotional meaning for her. Of real self identification with Juliet's passion and suffering there was scarcely a trace.

Mr. Bellew's Romeo often had a manly ring, and was at all times forcible and picturesque. It was too tremendously and impartially tragic, however, for a Veronese youth tasting the first joyous sweets of amatory passion.

There was one excellent portraiture that won immediate respect and sympathy from the audience. This was the nurse of Mrs. W. G. Jones. She gave the character a distinction that was peculiarly Shakespearean, and she read her lines with a silvery sweetness that made her presence on the stage doubly welcome.

The Peter of Mr. Ward had plenty of discreet humor. The Friar Lawrence of Mr. Currier was sonorous and voiceful. Mr. Redmund played Mercutio acceptably.

A revival of Oliver Goldsmith's comedy, She Stoops to Conquer, is promised for early production. Mr. Bellew is essentially an actor of comedy and his first success was made in Engaged. It will be a treat to see his Young Marlowe once again.

Broadway.—Julius Caesar.

George C. Miln some years ago vacated a pulpit to go on the stage. Since then he has starred in Australia and elsewhere. His appearances in this country have been confined to what is technically known as the provinces. The nearest he has come to New York is across the bridge in Brooklyn.

Mr. Miln would have done well to avoid New York altogether, for his personation of Marc Antony at the Broadway Theatre last evening was not to the liking of his audience so far as his road methods are concerned. There is no disguising the fact that Mr. Miln is an arch ranter. And ranting tragedians have seen their best days in a Broadway house. It is but fair, however, to concede that Mr. Miln possesses various qualities that are most desirable in a tragic star, such as magnetism and dramatic force, but he must amend his ranting methods or the metropolis will have none of him.

He was ably supported by John Malone as Brutus, Henry Jewett as Cassius, John C. Dixon as Julius Caesar and Mary Shaw as Portia.

American.—The Shaughraun.

Dion Boucicault never evidenced more worthily his sympathies or his genius than in the romantic play of The Shaughraun. Buoyant, imaginative and racy of the soil, it remains a source of perennial delight to theatregoers who are not too sophisticated in taste or too dead to all sense of illusion for the enjoyment of a play that is purely and frankly romantic.

The Shaughraun is over twenty years old, but it is still sturdy and vital. Realists may sneer at its ideal picture of Irish life, and call its characters fictitious and non existent, but Boucicault chose to see his native land with the same imaginative eyes with which Sir Walter Scott saw Scotland. The mellow green moon that rises over the Sligo hills upon Rathgarvon Head is the very same moon that shone down on Ellangowan and the Castle of Ravenswood.

At the American Theatre last night an excellent revival of the old play woke a large audience to warmth and enthusiasm. From the first scene to the last the play proved delightful.

Conn, the Shaughraun—brave-hearted vagabond, the embodiment of many of the best national traits—was played with great spirit and buoyancy by Aubrey Boucicault, own son of his talented father. And for the role of Moza, Conn's sweetheart, there was Sadie Martinot—the same arch, roguish colleen as in the old days when she played the part with Dion himself.

And for Mrs. O'Kelly, there was Kate Ryan, a buxom little woman with merry, twinkling eyes and a brogue that fell musically and gratefully upon every pair of ears in the audience.

And for Harvey Duff, quintessence of all that is offensive in the Irish nature, there was William Herbert, who was consummately skilful in showing the scamp's traits of cowardice and meanness.

The Shaughran is a play that might well bear a revival every year. Judging by the heartiness of its reception last night, its humor is as fresh, its pathos as moving and its episodes of excitement as stimulating and effective as in the days when Wallack's echoed from pit to dome in laughter and applause.

Grand Opera House.—1492.

That Rice's 1492 has lost none of its popularity among local lovers of burlesque was made evident last night by the enthusiastic audience that at the Grand Opera House welcomed its reappearance in New York. The new songs and jokes introduced and the new costumes and scenery used have so refreshed the piece that there is not the slightest suspicion of staleness to what is really a very clever and funny burlesque.

The company is still excellent, many of the old members being still with it and the new ones being above the average in ability. Of these, the most important is Maud Courtenay, who, as the Infanta Joanna, proves herself to be an excellent singer and a comedienne of no mean talent. Her singing of "Ben Bolt," while under the hypnotic influence of Will H. Sloan as Svengali, seemed to be especially pleasing to the audience.

Of the other members of the cast Mark Smith sang and acted well in the character of Isabella; Raymond Stephens was satisfactory as Christopher Columbus; Will H. Sloan was human and clever as Ferdinand; Dora Webb looked attractive and danced gracefully as the Royal Herald, and Charles Seagrave as the Royal Treasurer was excellent.

Sanford's.—On the Bowery.

On the Bowery, with Steve Brodie as the star attraction, was greeted by a large audience on Monday night. Brodie, who is the idol of the gallery gods, scored a big hit with his worshippers notwithstanding the fact that he is allowed to speak but few lines. He is surrounded by a capable company including Edwin Shapley, Henry Buison, Eva Silbie and Helen MacGregor.

At Other Houses.

STAR.—The War of Wealth is in its last week but one at this house. The company will then go on the road.

COLUMBUS.—This week that popular play, Bonnie Scotland, is to be seen at this theatre.

HERALD SQUARE.—The Heart of Maryland is still running most prosperously.

IRVING PLACE.—The Countess Gucki is still the bill at this German Theatre.

CASINO.—The fiftieth performance of The Lady Slavey will be given here on Thursday night. Souvenirs will be distributed.

LYCEUM.—The Prisoner of Zenda is drawing excellent houses, and the play will finish the season at this theatre.

FOURTEENTH STREET.—Chauncey Olcott is still presenting The Minstrel of Clare with success.

BIJOU.—This is the last week of Gentleman Joe. May Irwin comes to this house next week.

HOYT'S.—A Black Sheep is crowding this house at every performance. This piece will probably prove the most successful Hoyt has yet written.

FIFTH AVENUE.—Signora Duse is in the third week of her successful engagement at this theatre.

GARRICK.—John Drew is still playing The Squire of Dames to good houses.

OLYMPIA.—Excelsior, Jr., continues to enjoy a prosperous run. The 150th performance will take place on March 30.

HARLEM OPERA HOUSE.—Little Christopher, with Theresa Vaughn in the title part, Willie Collier and other clever performers is this week's attraction. Next week, De Wolf Hopper.

STANDARD.—Chimmie Fadden appears to have "caught on" at this house.

PEOPLE'S.—The Tornado is the attraction at this house for the week, and opened successfully last night.

BROOKLYN THEATRES.

Amphion.—For Fair Virginia.

The attraction at the Amphion this week is For Fair Virginia, a pretty and cleverly constructed play by Russ Whytal. A large audience greeted the Whytals, who play the leading parts, on Monday night. The play and company received a hearty welcome, and curtain calls were many. Mrs. Whytal won the hearts of her admirers by her artistic and painstaking performance of the title-role. Mr. Whytal is equally effective in the leading role, while Charles S. Abbe duplicated his success as Stephen Dunbar. The curtain-raiser, Agatha Dean, which precedes For Fair Virginia, is a bright little comedy, affording Mrs. Whytal abundant opportunity to display her capabilities as a comedienne. Herrmann and his black art are underlined for next week.

Park.—A Country Dance.

A new play by Ernest Elton, founded on a French comedy by Lubiche and Delacour, received its first production here on Monday night. The scene is laid in New York. The first act takes place in a bachelor's apartments in Harlem, the second in the show-room of a big millinery store, and the last in the drawing-room of a Fifth Avenue mansion. The story deals with the adventures of a Jersey market-gardener, whose daughter is about to be married to the bachelor who lives in the apartments. Neither the farmer nor his daughter has ever been in New York before, and their blunders in trying to adapt themselves to city ways furnish the fun of the piece.

Ernest Elton, the author, was seen to advantage, and Arthur Moulton, Theodore Roberts, Logan Paul, Una Abell, Ida Von Trautmann, Stella Bonheur, Vivian Edsall and May Sargent had roles in which they had opportunities for displaying their varied talents. The company is under William Calder's direction.

Montauk.—Herrmann the Great.

A large audience of mystery-lovers gathered on Monday evening to see Herrmann's new tricks and illusions. He presented "The Artist's Dream," "The Asiatic Trunk Mystery," "Trilby" and "The Columbian Transformation," all of which were warmly applauded. He created plenty of amusement with his card and sleight-of-hand tricks. Madame Herrmann introduced her new dances with their wonderful calcium light effects. "La Nuit" and "Fleur de Lys" seemed to please the audience immensely. Next week, Northern Lights.

Columbia.—The Widow Jones.

Jolly May Irwin delighted a houseful of her friends on Monday evening. It was her first appearance in Brooklyn as a star, and the audience showed by their applause that they were glad Miss Irwin had joined the stellar ranks. The songs, especially "De New Bully," was repeatedly encored, and she had to sing them over and over again. John C. Rice, Jacques Kruger, Joseph Sparks, Ada Lewis, Sally Cohen, Annie Sutherland and Kathleen Warren lent valuable support. Next week, Gentleman Joe.

American.—The Lost Paradise.

The Lost Paradise attracted a good audience to the American on Monday night, and should fill in a big week, as the patrons of the American are partial to good melodrama. James Horne, a capital actor, makes the most of the part of Reuben Warner, a difficult role, giving him great opportunities for forcible acting. Bingley Fales is also deserving of special mention for his conscientious work. The supporting company is fair.

Empire.—The Sidewalks of New York.

A conglomeration of comedy, farce, and dramatic complications is to be had at the Empire, where The Sidewalks of New York is holding the boards this week. A good sized audience greeted the piece last night. Special attention has been given to the mounting of the play, the reproduction of Herald Square being particularly good.

Grand.—In Old Kentucky.

C. T. Dazey's ever popular drama In Old Kentucky was presented before a crowded house on Monday evening. The pickaninny band, the hairbreadth escapes and the horse-race aroused the usual enthusiasm.

Hoboken.—Lyric.

McCarthy's Mishaps was played to good houses the first part of last week. Joseph Hart in A Gay Old Boy followed, playing to excellent business. Trilby opened Monday evening to a large and appreciative audience. It remains for a special matinee (at which Manager Hartz will present each lady with a souvenir), and the evening performance. On Wednesday the Irving Place stock company will present Der Militaerstaat. Darkest Russia will be the attraction for the rest of the week. Next week Steve Brodie and The Span of Life will be the attractions.

CHEER, BOYS, CHEER AT THE AMERICAN.

The new English melodrama, Cheer, Boys, Cheer, will in all probability be the opening attraction at the American Theatre next season. Sir Augustus Harris will bring over the original London cast and scenery.

THE PRIMROSE AND WEST JUBILEE.

The great minstrel festival given at the Madison Square Garden last night in commemoration of the twenty fifth anniversary of George H. Primrose and William H. West marks an epoch in amusement annals. A quarter of a century spent in pleasing the public is a record of which to be proud, while the collossal entertainment itself will stand for all time as one of the greatest of its kind ever known. It is a fitting climax to an eventful and triumphant career, which began in the early youth of the principals, whose partnership has been as enduring as the years which have brought only honor and success as a reward for energetic and determined efforts.

Beginning in the flush of rivalry, as song and dance artists, these brilliant young men foresaw the benefits to be derived from concerted action, and while each was a host in himself, their united ability became a tower of strength. They commanded the highest salary ever paid to performers. Later in life their managerial tact was exercised. They met with immediate success, which has grown to proportions typified by last night's event. They now occupy the highest pinnacle of their calling, leading the great galaxy of minstrel stars. It was proper that the greatest building in the great metropolis of this continent should be selected in which to celebrate such an anniversary, and it will remain for Primrose and West, who are just in their prime, to make a more gigantic minstrel entertainment possible. One of the most significant features of this remarkable enterprise lies in the fact that during all these years' copartnership nothing but harmony has prevailed between the principals, whether in the management or artistic direction of their affairs, and it is pleasing to know that their private lives have been as full of sunshine as their public career has been successful.

The unanimous verdict of the audience that filled every corner of the Garden and that bubbled over with enthusiasm was that the monster anniversary was a glowing success. Primrose and West's entire forces took part in the entertainment. Besides the stars of the evening, George Wilson, Jimmy Wall, Dan Waldron, Andy McLeod, John L. Howe, John Whalen, George Powers, William Windom, Alex Cameron, Arthur W. Hulme, John H. Davis, Mat Johnson, James Russell, Henry Wise, and Master Eddie, all popular favorites, received a hearty welcome, and their turns were loudly encored. The Four Schrodes in their inimitable acrobatic feats were also warm favorites. The programme closed with a prize cake walk, in which many couples took part.

AN INCONSISTENT PIRATE.

Frederick Seward was recently notified by Mrs. Beaumont-Packard that if he continued to pirate M'liss he would be subjected to severe prosecution. In reply to this notification Seward admitted that he had tried to produce M'liss, but that "it was such a chestnut that local managers have refused to accept it." He added, with singular inconsistency, that Mrs. Packard could find a dozen shows within one hundred miles of New York who produce M'liss every week.

THE PERFORMANCE POSTPONED.

John T. Jackson, manager of the Coldwater Opera House, recently telegraphed to Howard and Doyle to ascertain whether the Sackett Porter repertoire company, under the management of Ben Higgins, had authority to play In Old Kentucky. Howard and Doyle wired back that they had no authority, and the performance of In Old Kentucky was indefinitely postponed.

REFLECTIONS.

Donald Robertson opened a Spring starring tour in conjunction with Miss Brandon Douglas, in Mr. Robertson's version of The Man in The Iron Mask, at Mount Auburn, N. Y., on March 10. In the cast are Everett King, Augustin Duncan, Harry Containe, Dwight Smith, Louise Meredith and Helen Baird.

William A Brady will revive Humanity at the Academy of Music on March 30, immediately following the Damrosch season.

A House of Cards will follow Duse's engagement at the Fifth Avenue Theatre on March 23.

Thomas Q. Seabrooke is commended generally for his work in The Speculator.

The Span of Life played to $1,400 in Pittsburg last Wednesday and did the business of the town. The play is in its fourth month in Paris.

In Sight of St. Paul's will go out again next season with as strong a company as when it was seen here at the American Theatre. It is generally considered Sutton Vane's best work, and Manager Calder, who is booking it for next year, says he is having no trouble in getting fine time for it.

Chauncey Olcott sang at several of the Irish reunions last Wednesday commemorating the birthday of Robert Emmet.

A Tammany Tiger is the title of Jacob Litt's next metropolitan offering.

The Heart of Maryland Quartette is composed of Robert McIntyre, Horace Rushby, Albert Mora, and Joseph A. Weber. They sing "Kathleen Mavourneen" in parts, and with the chorus they sing in unison "Bonny Blue Flag," "Dixie," and "Rally Round the Flag."

James J. Corbett's business is said to average $600 nightly.

William Calder, who has just returned from a four months' tour of the West, reports a flourishing condition of things in this territory. Managers are not making fortunes, he says, but they are certainly not losing money. Many of the Western theatres that he visited were continually crowded.

The Midnight Special company will, it is announced, reopen its season on March 12, at Cohoes, N. Y. The company is booked up to June 1. Harry Bernard is the manager. Alf Henderson is in advance.

W. H. Power has engaged for Shannon of the Sixth, John F. Ward, who for the past two seasons has been leading comedian with the Potter Bellew company, and whose recent hit as Tony Lumpkin in She Stoops to Conquer occasioned favorable comment. Mr. Ward was identified with Mr. Power's attractions in former years. In Shannon of the Sixth he will play the role of an eccentric Scotchman.

The Providence *Telegram*, speaking of Edmund Lawrence's performance of Tony Lumpkin with Julia Marlowe Taber, says: "Tony Lumpkin was never better played by Stuart Robson than it was last night by Edmund Lawrence, the latter putting into it a finish in minor details that Robson never seemed to care to attain."

Henri Kling and Flora Gardiner-Kling have closed with the Marble Theatre company and are sojourning at their home, "Ivy Place," Mt. Vernon, Ind.

Harry Clay Blaney, who will take the leading comedy part in his brother's latest farce, A Boy Wanted, objects to being referred to as a star, on the ground that there are already too many alleged farce comedy stars.

Edward Harrigan will close his season on March 28. His future plans are not announced, but it is said that he may play a New York engagement before the end of the season.

The Cotton King No. 2 company will close on March 21.

Mrs. Charles Gaylor has joined Richard Mansfield's company.

At a reception at the residence of Cornelius Vanderbilt recently, Arthur Dunn, the clever comedian in Excelsior, Jr., amused the society people present by repeating the stories and jokes he employs on the stage of the Olympia. L. Don, of the Clipper Quartette, acted as the comedian's pianist.

Robert Stodart has been appointed special writer for *Leslie's Weekly* to review dramatic events. He retains his post as dramatic editor of the *Monthly Illustrator*. Mr. Stodart is a scholarly and able critic.

Henry Greenwall is not responsible for the use of his name in connection with the engaging of several Summer opera companies for the South. Mr. Greenwall writes that he is not organizing such a company for Atlanta or anywhere else.

A burlesque on The Scarlet Letter entit'ed, The Prize Bluff; or, The Laws Up to Date, has been written by Max Fifer, author of the song, "Gir'ie, Take Your Hat Off."

L. B. Meckling is in Springfield, Ohio, where he has organized a company to play Sin and Its Shadows. The company will start on the road March 18.

Fanny Davenport will close her season, it is said, on April 18.

The Limited Mail company closed in Frederick, Md., on March 5. During the last eight weeks of the season, it is said, business was large. The management intimated that the company closed on account of excessive railroad charges for the private and scenery car.

James T. Kelly, who has been successful with A Baggage Check, will be seen next season in a new Irish farce comedy entitled Mulberry Bend.

THE LESLIE OPERA COMPANY.

The Leslie Opera company, which made such a success at Lake George and subsequently appeared at the Standard Theatre in Dorothy last Fall, has been organized as a stock company, and will play a short Spring season commencing at Washington next week. The company will include many of the favorite artists identified with this tuneful opera, notably Charles Bassett, David Torrance and the chorus which won the approval of the New York critics. Charles Coote, the versatile comedian, will return to the field of comic opera and essay the part of Lurcher, a character which should fit him like a glove.

Manager Leslie is making a new departure in the selection of his leading ladies. He determined to try new faces and fresh voices. The title role will be played by Juliette D'Ervieux, a popular concert singer from Canada, who will now make her debut on the light opera stage. Miss D'Ervieux has a high soprano voice of exceptional strength and purity, and is the happy possessor of personal charms of face and figure that will win her many friends. Mabel Gardner, a Toronto society girl of striking personality and well-cultivated contralto voice, will be seen in second parts. Manager Leslie will also introduce a newcomer in the person of Laura Denio of Brooklyn, who will be recognized as the daughter of Ex-District Attorney Shorter of that city. Miss Denio is very young but has had a thorough musical education and is at present studying under Victor Harris, who regards her as one of his most promising pupils.

Richard Marsden, a well-known Boston baritone, and Mr. Arling, lately a member of the Robin Hood company and understudy for Mr. Pruette, are also members of the company, occupying important positions. The Leslie Opera co. will play Dorothy, and Solomon's Red Hussar, and also have in course of preparation two new operas, which probably will not be heard until next season.

The aim of the organization is very similar to that of the Bostonians: Light operas calling for a perfect singing company, assisted by a chorus of unusual excellence and supported by a thoroughly competent orchestra. The productions will be under the personal supervision of Mr. Leslie, whose work at the Lyric Theatre, London, and in this country is too well-known to need comment. Mr. Fred Edwards is stage manager, Mr. Clarence Rogerson musical director, and Mr. Frank C. Thayer business representative in advance of the company.

HERRMANN THE GREAT.

After an absence of nearly six months from the metropolitan district Herrmann the Great, with his retinue of servants and horses and carriages, and a special train of four cars, returned to Greater New York yesterday. No prince, potentate or sovereign could travel with more luxury than does "the wizard." The special train, which is now quartered at the Baltimore and Ohio depot in Jersey City, consisting of his private car, his horse car, his baggage car and the sleeper occupied by his company is, in the opinion of railroad men, the finest equipment that has ever been seen in this section.

Since leaving New York on the first of last November, Herrmann has appeared in every city and territory in the United States. The trip extended from Montreal on the Northeast to Savannah, Ga., on the Southeast, and from Portland, Ore., in the Northwest to San Diego, Cal., in the Southwest, including all the intervening territory. The Southern trip from New Orleans up the coast assumed the form of an ovation. The theatres were packed everywhere with large and enthusiastic audiences, and if, as many think, hard times are prevailing in this country, the books of "the wizard" do not give any indication of it, for in spite of the additional expense which a special train outfit entails, the results this season are bigger than any that have gone before. It is needless to say that Herrmann is well satisfied with his tour. Herrmann himself is in better health and spirits than he has been for a number of years past, a fact he has attributed to the rest he was enabled to receive by owning his own train outfit, the result of which was that he had the advantage of unbroken sleep at night and regular meals prepared by his own chef, so that he practically had all the comforts of home while en tour.

Herrmann is playing in Brooklyn this week, next week he will go to Williamsburg, and then he will come to New York. His season will continue until about May 15, on which date he will put his yacht *Fra Diavolo* in commission and take an extended tour along the coast with a party of congenial spirits.

THE ELKS.

A new lodge was instituted at Sistersville, W. Va., on Feb 20. Fred Robbins, manager, and four members of the Little Trixie company were made charter members, the lodge starting with a membership of 45, and $1,125 was paid into the treasury on the installation night.

Hoboken Lodge initiated twelve new members on Friday, March 6. Two of the new members were Billy Black, treasurer of the Hoboken Theatre, and Ed W. Cook, advertising agent of the same house. A large delegation of Jersey City and Newark Elks turned out to see these two ride the goat. A social session followed, in which both were fined so heavily that some Elks, ordinarily good swimmers, were nearly drowned.

The Steubenville, O., Lodge are making preparations for their anniversary celebration, which will take place on April 9.

A large number of the New Brunswick, N. J., Lodge met at their new rooms in the Miller Building on Feb. 27, and celebrated their entrance with refreshments and an impromptu social. The next session will take place on March 19, by which time they hope to have the rooms entirely furnished and decorated.

Roanoke Lodge held its annual election on March 2. This is one of the strongest lodges in Virginia. District Deputy R. W. Fry has just returned from a visit to Virginia lodges, and reports them as being in a flourishing condition.

JOHN W. ISHAM'S
ORIENTAL AMERICA
FOR SEASON 1895-96. FIRST-CLASS THEATRES ONLY.

TOM MARTIN
AT LIBERTY (COMEDIAN)
for Summer. Repertoire of 25 Operas.
Address JULES GRAU'S OPERA CO. as per route or No. 325 5th Avenue, dentist's hall.

MADGE LESSING
TWO SEASONS WITH THE PASSING SHOW.
NOW AT LIBERTY. ADDRESS MIRROR

VALARIE BERGERE
MARIE VARNET in ON THE MISSISSIPPI. Season 1895-96.

GEO. C. BONIFACE, JR.
Having resigned from D'Arville Opera Co.
AT LIBERTY. Address PLAYERS' CLUB, 16 Gramercy Park

ANNIE WARD
TIFFANY
Will accept offers to fill dates with her latest Comedy
LADY BLARNEY
And her Comedy Drama
THE STEP-DAUGHTER
Also, to originate Character parts.
Address care
KLAW AND ERLANGER,
25 W. 30th Street, New York.

IF YOU ARE LOOKING FOR A VERITABLE GOLD MINE AND THE ONE
SURE THING
For this and Next Season, See
CANARY & LEDERER'S
New York Casino Production

THE PASSING SHOW
Now Playing at the Park Theatre, Philadelphia, Pa.
This grand entertainment has broken the records by way of receipts of every playhouse in all important cities where it has appeared East of the Missouri River and can continue to do so for years, for, like the brook, it will
"RUN ON FOREVER."
Production complete, with tremendous route, mostly all guarantees or certainties.
Apply to CANARY & LEDERER,
Casino Theatre, N. Y.

HUGH LOGAN REID
Scene Painter & Contractor
People's Theatre.
Telephone Spring St.

FOR RENT TEMPLE THEATRE
LOUISVILLE, KY.
APPLY TO W. H. HEFFERT.

WANTED—Contralto or soprano soloist, must be good pianist, young, prepossessing and of good character. Elsie Adair's second tour of the world. Company leaves in July. Time, 18 months. Address, sending photograph, W. B. VANDERLIP, Proctor's Pleasure Palace, N. Y.

LOUISE ARNOT
SOUBRETTE.
Theatre Francais, Montreal, Can.

Harriet Sterling
With Mr. A. M. Palmer Co. Aberdeen Hotel.

TRUNKS WRITE FOR CATALOGUE GOLDSMITH'S
MISS LILLIAN BAYER
As KITTIE in Gloriana. En route. Invites offers for next season. Address this office.

WILLIAM
REDMUND
—AS—
MERCUTIO.
(*New York Daily Tribune, Tuesday, Feb. 25, 1896.*)
DALY'S THEATRE.
Mr. William Redmund gives a manly, spirited and touching embodiment of Mercutio. Mr Redmund, an actor of solid character and sterling talent, and the possessor of a style remarkable for intellect, variety, breadth, ease and self forgetfulness, entered thoroughly into the spirit of Mercutio, and expressed not alone his frolic mood and his habitual buoyant joy, but his generous, affectionate heart, his fearless mind, and that lovely radiance in him which, perhaps, was intended by the poet as the herald and precursor of his untimely and lamentable doom.

MISS
FRANKIE ST. JOHN.
Invites Offers for Next Season.
Address Bothner's A Bunch of Keys Co. as per route.
Miss Frankie St. John, plump, rosy and pretty, is a neat and daring contortionist.—*Reading, Pa., Herald, Nov. 26, 1895.*
Miss Frankie St. John, who plays the most part of Dolly, has a sweet, bright face, sings well and dances gracefully.—*Louisville Courier-Journal, Feb. 5, 1896.*
Praise is due Miss Frankie St. John for her exceedingly graceful dancing. It is of the acrobatic and contortion order, but is accomplished with such unusual ease, grace and agility that even the inevitable split, cartwheel and backbending is robbed of all of their offensiveness. There is not an awkward movement in Miss St. John's entire performance.—*Rochester Herald, Oct. 29, 1895.*
In the company presenting Hoyt's A Bunch of Keys at the Bastable is one of the cleverest acrobatic skirt dancers and high-kickers of the stage. Her name is Frankie St. John. She can kick in three or four different directions at the same time, and when she gets to revolving she presents the appearance of having six or seven legs.—*Evening Herald, Nov. 2, 1895.*

TO MANAGERS
The Toledo, St. Louis and Kansas City R. R.
"Clover Leaf Route"
AFFORDS A FIRST-CLASS ROUTE BETWEEN
TOLEDO and ST. LOUIS,
TOLEDO and INDIANAPOLIS,
TOLEDO and LOUISVILLE,
DETROIT and ST. LOUIS,
INDIANAPOLIS and ST. LOUIS,
DETROIT and INDIANAPOLIS.
Prompt Service and Careful Attention.
For rates, time of trains and any further information address A. W. ECCLESTONE, Eastern Pass'r Agent, 353 Broadway, New York, or C. C. JENKINS, Gen Pass'r Agent, Toledo, O.

MASONIC TEMPLE
NEW ROOF GARDEN
CHICAGO, ILL.
Opens May 3
First-class Artists only need apply for time.
GEORGE A. FAIR,
Manager.

EVELYN GORDON CO.
WANTS
Leading juvenile man for repertoire, must be able to play such parts as Armand in Camille, Rudolph in Leah. Other useful repertoire people write.
Address Mgr. Evelyn Gordon Co., Marinette, Wis.

WANTED
Boy soprano, not over ten years of age. Extended tour. Address SOPRANO, 172 East 60th St., N. Y.

TAPE-WORM Expelled ALIVE in 2 hours with head, or no charge. Send 2c. stamp for Pamphlet. Dr. E. Day Smith, Specialist, 1011 Olive st., St. Louis, Mo.

LONDON NEWS AND GOSSIP.

Gawain's Breezy Letter on Theatres and Persons in the British Metropolis.

[Special Correspondence of *The Mirror*.]

The Playgoers' Clubbers were at it again on a recent Sunday night, when, instead of going to church—or having escaped early therefrom—they listened to a paper delivered by Henry Murray and entitled "The Value of Criticism." The said H. Murray, who is brother to Christie ditto, is a wild-eyed journalist with a fancy for writing novels—which are mostly pretty good—and plays which up to now have mostly been pretty bad. He is really a very clever fellow, and despite his somewhat volcanic manner, should make a mark one of these days.

As to the "value of criticism," the lecturer appeared to think that for the most part it had none, and he oratically knocked a large number of dramatic and literary critics about us though they were so many ninepins. He instanced some few exceptions, and very strange exceptions they were. One of his Murrayship's pets in the dramatic-critical line appeared to be Edward Rose, vice-president of the club, adaptor of The Prisoner of Zenda, and successor to the lecturer as dramatic critic of the *Sunday Times*. Murray's chief "bogey" seemed to be Clement Scott, who is just now either lavishly praised or lavishly denounced, according, of course, as to whether he has praised or blamed the praisers or denouncers. For be it noted that our actors, managers, and playwrights often either love or loathe a critic. I wonder if your actors, etc., are the same?

KITTY LOFTUS.

Scott, of course, was naturally a sore subject with young Murray, for it was that critic who wrote hard things against his (M's), and the likewise eccentric Robert Buchanan's play awhile ago at the Opera Comique, thereby causing Buchanan on the second night to read Scott's notice from the stage, and to denounce him with truly Buchanan-like vituperation. The letter-writing Buchanan was anxious on Feb. 15 to repudiate in advance anything Murray might say of the critics, remarking he (R. B.) was always prepared to do his own fighting, which is true indeed. Like our old friend J. Cæsar, as described by Captain M. Standish, R. B. is "both writer and fighter, and at either is equally skilful." There are times, though, when pen and ink should be kept from him—meaning, of course, Buchanan.

Several playwrights present with the playgoers were at great pains to defend Scott and Company. What is the reason of this sudden burst of affection? Can it be that they are about to produce—But no! perish the thought. 'Tis unworthy of thee, Mirror!

Until a few years ago there used to be a great outcry in theatrical circles because the theatres, especially the West End ones, were compelled to close on Ash Wednesday, and anon the law was altered and they all kept open on that day. This year, however, several managers put their shutters up, including Wilson Barrett with The Sign of the Cross at the Lyric, George Alexander with The Prisoner of Zenda at the St. James' and Beerbohm Tree with Trilby at the Haymarket. Some were doubtless glad to close because business was not over good and they would thereby save a night's expenses, but this would not apply to the above houses, which are prospering amain. I am inclined to think that it is chiefly a business dodge to propitiate church folk, who now go a great deal more to the play than they were wont to do. In Barrett's case it was certainly a politic move, for his religious but stirring drama is largely patronized by the Cloth.

The aforesaid Alexander has arranged for a new play also by Anthony Hope and adapted from his own story, "The God in the Car," under the title of The Price of Empire. It was copyrightly played at the St. James on Tuesday and I suppose it was also simultaneously run through on your side—if not it ought to have been.

I am glad to be able to tell you that Madeline Lucette Riley's play called in America Christopher, Jr., but here named Jedbury, Jr., has achieved a great success at Terry's. Of course there is no need to recapitulate the incidents and support of a play so well known to American playgoers. It is enough to say that a few judicious compressions have been made since Madeline first brought the play over here and sold it to Penley, who sold it to Fred Kerr, who produced it at Terry's. Kerr himself plays the name part and scored tremendously. It is a part after his own heart, whereas his last character, the pretended Miss Brown in The Adventures of etc., was a part he hated, although he always played it well. Maude Millett, Eva Moore, and John Beauchamp were among the next best scorers as, respectively, Dora Hedway, Nelly Jedbury and Jedbury Senior. It is indeed a bright, wholesome play and we are right glad to welcome it.

MARIE DAINTON.

There is on foot a project to give a big benefit matinee to poor Mrs. Harry Eversfield, the daughter of Mrs. Dion Boucicault. It will be remembered that young Eversfield, a most capable player of juvenile comedy, recently died in America from an overdose of morphine. The poor young fellow had, before starting for your region, suffered a long spell of bad luck and he seems to have, not unnaturally, contracted insomnia. It will also be remembered by you that all sorts of rumors were ripe at the time of his death as to the means of his death and that all kinds of more or less uncharitable reasons were given for the tragedy. According to what we have since heard, these rumors had no foundation in fact. One fact remains, however, that the long struggling actor has left a wife and two young children unprovided for, and any English players in America who may care to help in befriending the family of an old comrade struck down in the very prime of manhood may send practical proof of their sympathy to Richard Purdon, the chief comedian at the Princess's Theatre, Oxford Street, London, W.

Beerbohm Tree has decided to have built for him a fine and large playhouse on the site of the old Her Majesty's Theatre, which is immediately opposite his present house, the Haymarket. Meanwhile he is preparing, just as a change from the still-running Trilby) a series of matinees chiefly of plays that the old actors were wont to call "the legitimate." The series will include Henry IV., Part I. Owing (perhaps) to what Tree calls (in Captain Swift) "the Long Arm of Coincidence," this Shakespearean production will fall due just about the time that your Augustin Daly apparently had in his mind for bringing his version of that piece to his London theatre. For my own part I shall be glad, as a playgoer, to see both productions, and I am especially anxious to see Ada Rehan as Prince Hal. Tree ought to be a fine Falstaff, judging from his performance of the Falstaff in The Merry Wives of Windsor. Old playgoers will remember that the great Falstaff of modern times was Samuel Phelps. What an actor! and what a range! Get hold of our friend, Sir Henry, while he is in your land, and ask him to give you some account of Phelps. *That* is the time to see Irving enthuse!

This conventional little play, so full of ancient and accepted chestnuts of dialogue and incidents, chiefly deals with the wild aspirations of a heiress, but not heart-less draper's assistant who becomes infatuated with the lovely daughter of a local aristocratic house. At first it all seems a mad dream on the part of the aspiring shopwalker. Suddenly, however, he comes into a large fortune left him by a colonial uncle (we know that uncle!), and the dream seems likely to be realized, for that aristocratic family is what may be poetically described as "stones-broke." Of course she loves another, a poor but gallant captain, but like the proud Pauline (formerly of Lyons) she nerves herself to marry the vulgarian in order to save her father from ruin. Eventually, however, the wealth-laden ex-draper (who has never wished to "buy" her hand, although a scoundrelly friend of his has made it appear so) gives the aristocratic but heartbroken girl a mortgage on her father's estate, which mortgage he had bought up in order to present to her on her marriage with him (the ex-draper) and uniting the true lovers, proves himself really the white man he always was at heart. Then he manifests a likelihood of returning to his former sweetheart—his master's daughter, who was ever his staunch friend in his struggling days. All this, as I say, is old and crusted; but the little play's faults of style and construction are atoned for by its merry outbursts and its human touches of domestic pathos.

Last Saturday as many folk as could be crowded in went a-Gossip-ing at the Comedy. Some, of course, went to see the play—that is to say, those who hadn't seen it when it was tried last August at the Grand at Islington. Those who *had* didn't seem to evince any overwhelming craving to see it again. Some, of course, had to see it whether or no, for business reasons. Many (especially of the feminine persuasion) went to see the Jersey Lily and her latest frocks; while still more (of the same sweet sex) went to see the Lily's jewels. They did not see so many thereof as of yore by reason of the now celebrated alleged theft of most of these precious stones. Also the case which this undoubted beauty and alleged actress brought against the Union Bank (from whose care the jewels are said to have been purloined by means of a forged order) had just been postponed owing to pressure of business—mostly divorce—in the Royal Courts of Justice, and this postponement, of course, robbed the production of an extra bold advertisement which might have served to keep Gossip in the bills somewhat longer than is otherwise likely to be the case. I should say that the shrewd Lily will, ere long, have to put up another play. But time (and small bills) will show. The Lily's chief "support" consists of Leonard Boyne and Miss Calhoun, both of whom you know—the first as a visitor to your still growing nation, the second as a native thereof. Meanwhile, whether Gossip succeeds or not, the Lily should be happy in receiving (as is reported) £100 a time for reciting at the London Ballad Concerts.

The usual depression common to Lent has set in severely as regards the show business here, especially, of course, at the so-called higher class theatres. This being thus, one would think it scarcely a good time for the production of new plays at the West End. Nevertheless, two important new plays have been produced this week, and more are due next week. This week's two were The Romance of a Shopwalker at the Vaudeville and For the Crown at the Lyceum. Next week's batch includes two new operas. The first is Shamus O'Brien, the new Irish opera, composed by Dr. Villiers Stanford to a libretto by G. H. Jessop, who is said to have run into landed estates (of Irish extraction) since he lived on your side. This piece will be seen at the Opera Comique on Monday. The other opera is also of importance, being no other than the new work by the once more eternally reconciled Gilbert and Sullivan. This piece will deal chiefly with the habits and customs, faites and gestes, etc., etc., of a troupe of strolling players. It is due at the Savoy next Saturday.

CYNTHIA BROOKE.

Weedon Grossmith's latest vaudeville venture, The Romance of the Shopwalker aforesaid, was warmly welcomed—perhaps on the score of coming in the guise of an old or rather of several old friends—for this latest new work by Robert Buchanan and Charles Marlowe (otherwise Harriet Jay) reminded friends in front of many a favorite play by H. J. Byron, H. T. Craven, Andrew Halliday and others, with a large infusion of Robertson's Society. Of course, the new play was none the worse for reminding us of such healthy, if often artless, works. Indeed, it was a refreshing change after the doses of "problem" and "sexual" mixtures which have been lately shed upon us.

Weedon Grossmith scores well as the Shopwalker, and Miss M. A. Victor, that old London favorite, gives a breezy and most enjoyable performance of the Shopwalker's rural mother. May Palfrey (who is Mrs. W. G.) makes a pretty and engaging Lady Evelyn, and Nina Boucicault is bright as her rompish sister. The other principal parts are well cared for by Sydney Brough and David James (both sons of noted histrionic fathers).

Most of the conversation rife during the first-night entr'actes this week has been concerning an article which has just been published in the March number of *The Theatre*, in the editorship of which Frederick Hawkins (formerly of the *Times*) some months ago succeeded Clement Scott (who is still of *The Daily Telegraph*.) The article in question is by Sydney Grundy, who is really (as you know) what the late Robert Browning was wont to versically describe himself to be, viz., "a writer of plays." Grundy, who although prone to comedy, hath a melodramatic fit now and again, entitles this article "Marching to Our Doom." By "our," the smart but even pessimistic Sydney means himself and brother playwrights. According to him the "Serious Drama" is being severely ousted from the English stage, not only by reason of the prevalence of "variety shows," but also because of the lax manner in which the "first-night" list of attractions (or bookings) is arranged. Grundy holds that few (if any) of the present first-nighters—whether journalistic or otherwise—have any opinions of any real value. This view may or may not be strictly accurate. But whether or no, it is certain that there are always present on important London first nights many first-nighters who are merely cacklers—presuming on their position in society, with a more or less big S, and who only come to hold a conversazione, as it were, or to flaunt their frocks and jewels. Many so called important people present at the Lyceum last night at the first performance of For the Crown, bar the regular trained critics, who assembled in force and swallow-tails (always excepting the eccentric but brilliant Bernard Shaw, who scorns such vanities, and ever turns up like the late Mr. Pope's heorine "in woollens") there did not seem to judge from the general conversation 'twixt acts, anybody among swagger first-nighters who had any opinion of his (or her) own. It is no wonder, then, that Grundy should say, in his best iconoclastic manner, "Burn your first-night list." But one thing I like about Grundy is his intense practicality. He, having of late avowed himself the champion of the "serious drama," lately proved his "seriousness" by giving us The Late Mr. Castello.

As to For the Crown I have only time to say it was warmly received and won distinctly an artistic success. Also that it deserves to be a financial ditto, so splendidly is it mounted and so finely (in some cases) is it played.

The pictures above represent Kitty Loftus in Gentleman Joe, Marie Dainton, a new mimic, and Cynthia Brooke, of whom MIRROR readers have heard.

GAWAIN.

Success Crowns the Season of

KELLAR

THE GREAT AMERICAN MAGICIAN,

Assisted by

MRS. KELLAR

His ORIENTAL MAGIC, the result of years of original research in India, enables him to present NEW ILLUSIONS that are triumphs of art, and attract enormous houses,

Dazing, Delighting, Dumbfounding, and Dazzling Theatregoers,

And defying all would-be rivals and competitors.

HIS MARVELOUS PRODUCTIONS have been imitated by "The Great," but have never been equalled.

Springfield, Ill., March 9; Peoria, 10; Galesburg, 11; Burlington, Ia., 12; Aurora, Ill., 13; Rockford, 14; Madison, Wis., 16; LaCrosse, 17; Winona, Minn., 18; Eau Claire, Wis., 19; Duluth, 20, 21.

DUDLEY McADOW, Manager,

Permanent address, 1305 Locust Street, Philadelphia, Pa.

1896-97

"WILL WONDERS NEVER CEASE"

A HIGH-PRICED ATTRACTION AT POPULAR PRICES

THE GARRICK COMEDY CO.

Playing Cities of 10,000 or over for 3 Nights or One Week

REPERTOIRE.

The Pay Train,
Marching Through Georgia,
The Captain's Mate,
Midnight Frolics,
The Tiger Lily,
Kathleen Mavourneen.

DITTMAR BROS.
Managers.

Special Scenery Carried for Each Play.

A STRONG STREET ATTRACTION CARRIED.

Managers Send Early Open Time

Care CAPTAIN'S MATE CO.

FAIR DATES SOLICITED.

SUMMER OPERA

MILTON ABORN

IS AT LIBERTY TO ARRANGE FOR

SUMMER OPERA

—AS—

Leading Comedian AND Stage Director

or will organize entire production for responsible parties.

Seasons 1896-97-98-99 STAGE DIRECTOR AND LEADING COMEDIAN

Waite's Comic Opera Co.

PRINCIPALS and CHORUS desiring positions for Mr. Waite's Co.

ADDRESS MILTON ABORN,

289 Columbus Ave., BOSTON, MASS.

OPEN TIME - This Season

Ninth Street Opera House,

KANSAS CITY, MO.

MARCH 29th; APRIL 5th, 19th, 26th; MAY 3d, 17th, 24th.

NOW BOOKING FOR SEASON 96-97

Wire WILLIAM WARREN. Bus. Manager

H. D. CLARK. Manager.

GRAND OPERA HOUSE, LOUISVILLE, KY.

WANTED! ATTRACTIONS.

Weeks April 6th, 13th, 20th; May 4th.

This is the Popular Theatre With Public, Press and Companies.

PRICES: Night 25, 35, 50 cts. Loge 75 cts. Box Seats $1.00. Mat. 15, 25, 50 cts.

MATINEES, TUES., THURS., SAT.

Write or Wire Quick. JAMES B. CAMP, Mgr. LOUISVILLE, KY.

CAMPIGLIA'S HOTEL,

214 South 9th St., Philadelphia, Pa.

Near all Theatres.

Meals à la Carte. Italian Style

VAUDEVILLE STAGE

HARRIETT VERNON.

This is a picture of Harriett Vernon, the celebrated English music hall star, who is once more delighting her New York admirers with her songs and picturesque costumes in which her magnificent figure is shown to the fullest advantage.

Miss Vernon has not been in America since last Summer, when she sang on the roof garden of Koster and Bial's, closing a long engagement which began in the music hall during the Spring. The statuesque singer declares that she is delighted to be back in America, and expects to renew her success with a batch of new songs and several trunks full of new and dazzling costumes. She is the special new feature at Koster and Bial's this week. This is the only house in which she has appeared in this country.

THEATRES AND MUSIC HALLS.

Hammerstein's Olympia.

Marguerite continues merrily on its way, filling the house at each performance. The picturesque ballets and dances are as attractive as ever. The vaudeville features include Flora Robina, who comes direct from the London Empire, in a singing and dancing specialty; Carl Hertz and Mlle. D'Alton, in feats of magic; Virginia Aragon, wire walker; O'Gust, the French mimic; Sadi Alfarabi, the Russian equilibrist, and P. Castor Watt, change artist.

Proctor's.

George Lockhart's comedy elephants continue their successful engagement. Other features of the bill are Rosie Rendel, transformation dancer; Kaufmann, champion trick bicyclist; the Bengalis, midget French comedians; Sherman and Morrisey in A Jay Circus; Papinta, mirror dancer; George Thatcher, minstrel; Bryant and Richmond, comedy duo; La Roche, spiral ascensionist; the Four Angela Sisters, singers; Lydia Dreams, ventriloquist; Nelson, Glensoretti and Menville, grotesque acrobats; Franklyn and Madell, comic musicians; Gertrude Mansfield, Helen Byron, Ray Vernon, and Mabel Russell, comediennes, soubrettes, etc.; Ozay, juggler; the Gildays, Irish comedy duo; and W. H. Burke, musical eccentric.

Keith's Union Square.

J. W. Kelly continues on his triumphal career as the star feature of the bill. The others are Professor V. P. Wormwood's educated dogs and monkeys; the Trio De Korbe, gymnasts; the Sisters Merrillees, songs and dances; Billy Van, minstrel comedian; Hines and Remington in their "tough" sketch; Will F. Denny, descriptive vocalist; the Johnson Trio in a musical farce; the Helene Sisters, juggling specialties; the Bates, musical experts; Kennard Brothers, clown acrobats; Pablo Diaz, on the flying rings; the Crawford Brothers and the Dunbars.

Tony Pastor's.

Joe J. Sullivan in his farce O'Grady's Hotel, is the principal feature. The others are the Six Rinehart Sisters, Goldie, Beatrice, Stella, Minnie, Leo and Fannie in their sketch, The Waif's Luck; Kittie Mitchell, comedienne; Gyori Juliski, Hungarian vocalist; Mr. and Mrs. Add Ryman in a sketch; Fields and Woolley, Dutch comedians; Harry Lightwood and Harriett Willard, character sketch; Louise Alston, contralto; William Gilmore and Carmen Boshell, sketch artists; Billie Allyn and Georgie Lingard, songs and dances; Judge and Williams, the Irish Arabs; John R. Harty, the juggling waiter; Hines and Coulby, the American Japs; Marion and Pearl, negro comedy acrobats; Flossie Hughes, serio-comic; Dave Whitley, Dutch comedians; O'Brien and Collins, acrobats, and Tony Pastor.

Proctor's Pleasure Palace.

Sandow continues as the principal attraction. The other features are the Olifans, eccentrics from Europe, who make their American debut; Bonnie Thornton, comedienne; The Twin Sisters Abbott, singers; the Marlo Dunham Trio, aerial bar performers; George Thatcher, minstrel; the Parkins and their mysterious heads; Walton and Mayon, eccentric pantomimists; Elsie Adair, serpentine dancer; Long and Little, musical clowns; Hampton's dog and cat circus; Daisy Maver and her pickaninnies; The Four Angela Sisters, singers; Young Americus, equilibrist; Helen Byron, comedienne; Gussie Nelson, soubrette; Norman, the frog man, and Healy and Saunders, clog dancers.

Koster and Bial's.

Loie Fuller is in her third week. The other features are Paul Martinetti and his pantomime troupe in "A Terrible Night," Cora Caselli, an eccentric dancer, who makes her American debut; Press Eldridge, comedian; Paul Cinquevalli, juggler; the Craggs, gentleman acrobats, and Harriett Vernon, vocalist, who makes her American reappearance. The living pictures close the programme as usual.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—J. W. Kelly made his first appearance at this house last week, and to say that he made an emphatic hit is putting it very mildly. In the first place, the attendance was very large all the week, and he was encouraged to do his very best. It is very seldom that such laughter is heard in a theatre as greeted every new sally of this exceptionally gifted humorist. The whole house fairly shook with the giggles and hearty laughs of the spectators. In spite of the croakers, Kelly has not lost his hold on the public, and many alleged comedians could study his methods with profit.

Vernona Jarbeau sang the same songs as she did the week previous, with the same success. She also introduced an imitation of Chevalier, in his "Nipper" song. The Trio De Korbe made their American debut. They are a woman a man and a boy. They did some very good acrobatic and balancing work, in which the woman did the lion's share. The most startling trick was kept for the last. The boy balances head to head with the man, who waltzes about the stage with the woman.

Hilda Thomas and Frank Barry introduced their musical comedietta with great success. Mr. Barry has very little to do but play the accompaniments for his partner, but he plays them extremely well. Miss Thomas sang several songs in very clever fashion. The last one, in which she impersonates a young amateur serio-comic making her first appearance in a Bowery theatre, made an emphatic hit.

Maxwell and Simpson furnished one of the most pleasing features of the bill. Never before have songs been so well illustrated by the stereopticon. "Just Tell Them That You Saw Me" and a song about the fire laddies were especially well received. Rita Durand sang her songs well and looked pretty, especially in her boy's costume. Morton and Revelle cracked some new jokes in their "Pickings from Puck" sketch. Mitchell and Jess did the sketch in which a gambler wins money from an Irishman in such an amusing way. The other performers were John Hart and A. C. Moreland, the Four Schrode Brothers, the Ty-Bells, the Brilliant Quartette, John and Eunice Patten, and Hanley and Jarvis.

KOSTER & BIAL'S.—Loie Fuller continued her dances last week. She omitted one of the dances which was in the bill the first night and made several changes in the lighting effects. Paul Martinetti changed his bill from Robert Macaire to A Terrible Night, which met with great favor. The audiences seem to prefer the rough and tumble work to the artistic. Press Eldridge told some good jokes and sang some up-to-date songs. Rosie Rendel danced the dances of all nations successfully. Paul Cinquevalli juggled billiard balls and other objects with his accustomed ease and grace. Josephine Sabel sang in French and English, and the Craggs went through their wonderful acrobatic feats. The immense living pictures closed the performance as usual.

PROCTOR'S.—George Lockhart's trained elephants made their first downtown appearance last week, and of course made an emphatic hit. The antics of Boney kept the house in an uproar of merriment while he was on the stage, and the sagacity of the larger beasts caused many to marvel at Lockhart's patience as a trainer. John W. Ransome had a brand new batch of jokes and sang his new song, "When Tom Platt Struck High C." His popularity seems to be undiminished. The dainty and refined Abbott Sisters sang songs which they accompanied on the banjo and mandolin exquisitely. Papinta did four or five dances in front of three huge mirrors, which made it appear that several were dancing instead of one. George Thatcher monologued and brought many laughs. Gertrude Mansfield sang "The Dashing Soldier Boy," "You Know the Kind of Thing I Mean," and a pretty medley. She is becoming more easy in her work every week. Lina and Vani's knockabout act was enjoyed. The four Angela Sisters repeated their Pleasure Palace success. The American Trio (Lillie Larkelle and the Collins Brothers) introduced a sketch in which singing and instrumental music played a prominent part.

Abi Stange, Mattie Aubrey, Agnes Miles, and the Clifford Sisters sang up-to-date songs. Amusing sketches were done by Coogan and Bacon, Farrell and Taylor, and Cohan and Maulsby. Mons. Forbes juggled on the slack-wire. La Roche ascended in his mysterious globe to the flies, and Cradoc toyed gracefully with an assorted lot of axes.

TONY PASTOR'S.—The Russell Brothers drew big audiences last week and their servant girls sketch was received with shouts of laughter as usual. The Two Offuns also proved most amusing and James Russell as Louise had some lines which were extremely funny. Fields and Lewis sang their new parodies and held their animated discussion. Johnny Carroll was repeatedly encored for his Irish songs. J. C. Harrington told some jokes and sang some songs with success.

Comedy acrobatic acts were furnished by O'Brien and Havel, Iler, Burke and Randall, Mazuz and Mazette, William and Ida Morello and the Kodaks. May Howard sang some ballads very sweetly. Falke and Semon brought music from a variety of instruments. Vivian Bernard did an up-to-date sketch called Via the Tenderloin. Gould and Burt's comedy sketch was clever. Major Newell danced and skated. Don Leno changed his clothes and his songs, and made a good impression with both; Professor Harry Storke did some amusing tricks with cards.

HAMMERSTEIN'S OLYMPIA.—Harriett Harndin made her appearance here last week in a new "scintilla" dance, in which electrical effects were introduced in a novel and pleasing way. The X rays were said to have been used, but the dancer was not made transparent. Virginia Aragon again proved herself queen of the lofty wire. Mons. O'Gust imitated the animals of the barnyard with lifelike fidelity. Sadi Alfarabi balanced himself in most picturesque and difficult positions. Carl Hertz continued to mystify and amuse with his clever conjuring tricks, assisted by Mlle. D'Alton. P. Castor Watt made his lightning changes even more rapidly than before, without leaving the stage. Mr. Hammerstein's wonderful ballet spectacle, Marguerite, continued to prove a magnet of no ordinary power. The crowds were as large and enthusiastic as ever, and the pretty dances were repeatedly encored. The piece will probably run well into the Summer.

PROCTOR'S PLEASURE PALACE.—Sandow proved a very strong drawing card here last week. He gave his full programme in the evening only, contenting himself with a display of his muscles at the afternoon performances. His programme was unusually long and included many novelties not seen hitherto in New York. One of his most startling feats is the turning of a somersault, landing on the same spot, with a fifty-six-pound dumbbell in each hand, blindfolded and with his feet tied. Another trick was the raising of a man weighing 150 pounds on his foot while lying on the ground, after the manner of one of George Lockhart's elephants. He also lifted with one finger 750 pounds, raised a mounted bicyclist in each hand to his shoulders, lifted a grand piano and the player, tore one, two and three packs of cards, broke boards thrown in the air by striking them with his fist, and several other equally interesting tricks. The finish of the act was a series of tableaux of incidents in the life of the Farnese Hercules. In the last tableau Sandow, with his back to the floor, and resting on his hands and feet, supports a bridge over which a horse is led by a man and carrying a woman on his back. The bridge is said to weigh 1,100 pounds.

N. E. Kaufman did some wonderful tricks on his queer bicycles, the most difficult of which were the riding of the small wheel of an ordinary bicycle, by having the backbone strapped to his waist, and playing the mandolin at the same time, and riding a wheel which was round on one side and flat on the other. He also rode an egg-shaped wheel, and one which had no tire. Elsie Adair continued to win applause for her clever dances. Sherman and Morrissey were extremely funny in their Jay Circus sketch. The four Angela Sisters sang solos, duets, trios and quartettes sweetly and introduced some whistling with good effect. George Thatcher told one or two new jokes and some of his good standbys. The Parkins and their big heads amused the children, while the costumes of the female Parkins engrossed the attention of the baldheads. The Marlo Dunham Trio did some startling feats on the aerial horizontal bars.

The other performers included Les Bengalis, midget comedians; Ray Vernon, soubrette; Satsuma, juggler; Marion Eils, soap sculptress; Franklyn and Madell, musical comedians; Edwards and Kernell, comedy duo; Ione Fuller Newhall, ballad singer. The Royers, comedy acrobats; Long and Little, musical clowns, and Granto and Maud, on the bounding wire.

SCIENTIFIC ADVERTISING.

The X rays are taking their place in the outfit of the press agent, and the diamond stealing gag will have to take a back seat. A certain prominent soubrette is said to have felt a sharp pain in one of her rether limbs a few days ago, and not being able to account for it had the member photographed by one of the up-to-date men of science. He discovered a foreign substance. The song singer submitted to an operation and the physician found that the trouble was caused by a needle which was imbedded in the flesh. Then the ingenuous comedienne remembered that a few years ago, when she was a little girl, she had swallowed a needle and that her constant dancing must have caused it to travel down until it got twisted during one of her gyrations and made its presence known, etc., etc. Great is science, but greater still is the press agent.

C. B. CLINE RETIRES.

Carver B. Cline, who has been connected with Koster and Bial since 1881 as business manager of their music hall, severed his connection with the firm on Saturday last. His contract will not expire until May 1, but his official duties ceased on Saturday. W. A. McConnell succeeds him.

It is with sincere regret that THE MIRROR chronicles this news. Mr. Cline has made many friends during his connection with Koster and Bial's, and something of the success of the house has been due to his energetic work and unceasing activity. He is especially popular with newspaper men and they will miss him.

Mr. Cline was seen by a MIRROR man on Saturday. He said: "Yes, I leave to-day. Mr. Bial and I part on most amicable terms. We differed simply on the policy of running the house and agreed to separate. I have no particular plans for the future. I am feeling tip-top and expect to continue active in some branch of the amusement business for some time to come."

Whatever branch of the business Mr. Cline takes up he will have the support and good wishes of thousands of loyal friends who have known him always as an upright business man and a gentleman.

AN EXTRAVAGANT ESTIMATE.

A prominent writer in a New York paper recently stated that the receipts of Keith's four theatres are $8,000 a day. This is stretching it a little, as any sane person knows that it would be impossible to take in so much money at the popular prices which prevail in Keith's theatres. The Union Square for instance, is nearly always filled to its utmost capacity but the receipts cannot possibly be anything like $2,000 a day. Whatever Mr. Keith's receipts are he keeps the figures to himself, and outsiders can only guess at his profits. That they are very great there can be no doubt, and if his present prosperity keeps up, he will soon be ranked among the millionaires of America.

A NEW VAUDEVILLE STAR.

Jessie Couthoui, who has been touring the country as a platform entertainer ever since her success as reader of the ode at the World's Fair in Chicago in 1893, has been engaged for the Keith circuit. She will be seen at the Union Square next week. Miss Couthoui is very versatile. She can recite in a serious and humorous way, and can sing, dance, play several musical instruments and give dialect imitations.

HAMMERSTEIN'S CASE.

Magistrate Kudlich granted another private hearing on Friday last, in the case against Oscar Hammerstein and his ushers for allowing the aisles of the Olympia Music Hall to be crowded on February 22. Fireman Rothenhausler was examined and told the same story as at the previous hearing. At the request of counsel for Mr. Hammerstein and the fire board, the case was adjourned until next Friday.

CROWDED OUT.

Owing to the pressure on the advertising columns last week, several important vaudeville matters were crowded out. Vaudeville performers are becoming more interested in THE MIRROR every week, and they show their appreciation in a very sensible way.

A TRIPLE-VOICED SINGER.

CAROLINE HULL.

The ability to sing a song well is a common accomplishment, but the ability to sing the same song in three distinct voices is a gift possessed by the favored few. Caroline Hull, whose picture in character appears above, is one of those singers who are so few and far between. Her voice ranges from high soprano to a very deep contralto, which is almost a bass.

Miss Hull was born in the Sunny South and has all the graces and the charm of manner which is so characteristic of the women of Dixie's Land. She first saw the light on a plantation near Richmond, Va. When she was only a few years old her parents moved West and she grew up with the country. Having a good voice she made up her mind to go on the stage. After some experience in the amateur line, she joined the original Bennett and Moulton Opera company, with which she remained five years. She has also appeared with great success in a number of farce comedies including Hoyt's A Bunch of Keys. She had an offer to go to Australia with A Trip to Chinatown, but, not wishing to go so far away, decided to accept an engagement in the vaudevilles which was offered her by Mr. Fynes, of Keith's Union Square Theatre, this city. She made her first appearance in vaudeville at that house on Monday, Feb. 24, making a most favorable impression.

Unlike most of the people who step from the dramatic to the vaudeville stage, she was not content with introducing one act. She did one turn in evening dress, singing songs in three voices and an entirely different act, in which she made up after the manner of Scanlan, singing some of his most popular songs. This is the make-up which appears in the picture at the head of this sketch.

The songs Miss Hull uses in her triple-voice turn are "Just Tell Them That You Saw Me," "Only a Little Yaller Coon," and "Ben Bolt." She declares that she likes the vaudeville branch of the profession immensely and that the week spent at Keith's was one of the pleasantest of her career.

The only fad Miss Hull has is a weakness for wearing a rabbit's foot, which once belonged to the old darkey from whom Mrs. Stowe wrote up her character of Uncle Tom. She has this treasure beautifully mounted in gold, and always wears it when she sings in public.

VAUDEVILLE JOTTINGS.

Manager Waldmann, of the Opera House, Newark, N. J., has arranged a special matinee for ladies and children on March 20. On this occasion no smoking or drinking will be allowed.

James Mahoney, one of the proprietors of the Music Hall at Niagara Falls, was re-elected Alderman recently.

George Cragg, formerly leader of the orchestra of the Bon Ton Theatre, Jersey City, has gone into the music publishing business in New York.

Carrie Scott, a member of the Rentz-Santley company, took a short rest last week at her home in Niagara Falls.

There was no performance at Daly's Star Theatre in Hoboken on Monday night of last week. The ferryboat carrying the company got stuck in the ice and it was 9:30 when they reached the theatre. The audience had been dismissed.

Seventy-five members of the Marine and Field Club of Bath Beach occupied twenty boxes at the Olympia Music Hall one evening last week.

The Arch Street Opera House in Philadelphia has been leased for five years by Charles Arthur, who will open it in September, playing high-class vaudeville, burlesque and comic opera companies. The seating capacity is 1,600. During the Summer the house will be renovated at an expense of $25,000.

Weber and Field's Own company will appear at Proctor's Twenty-Third Street house next week.

Arthur Dunn entertained the guests at a reception given by Cornelius Vand'ebilt last week with some jokes and songs.

Elsie Adair, who is dancing at Proctor's Pleasure Palace, received a letter from some prominent Cubans the other day thanking her for making the first display of the Cuban flag in a New York theatre. With the letter was a diamond studded pin in the shape of a flag. The Junta has also officially thanked Miss Adair for her action. A theatre party of 100 Cubans attended the performance on Thursday evening last.

Ben Leavitt, manager of the Bijou Theatre in Paterson, N. J., has been fined $25 in a police court of that city for exhibiting alleged immoral pictures. The objectionable pictures were lithographs advertising the Watson Sisters company, which recently appeared in Paterson. The pictures were brought into court, and they showed the sisters the same as are seen on any billboard standing on their trapeze in tights, in advance of a circus. The case will be contested.

John Crawford, of Crawford and Manning, received an injury to his eye while performing at Daly's Star Theatre in Hoboken a short time ago, so that he was unable to appear for several days.

Manager George Fair has booked many novelties for the patrons of the Masonic Temple Roof

Garden, Chicago, which opens this Spring, enlarged, beautified and a model resort in every particular.

Oscar Hammerstein has declined all offers to send Marguerite on the road, and out of town people are consequently very much in evidence in the audiences. The fame of the ballet spectacle has even penetrated Philadelphia and a party of Quakers numbering one hundred and fifty will come over next Monday night by special train to attend the performance. It is expected that at least two-thirds of the party will forget their home ties and become permanent residents of Gotham, as a result of their visit to Olympia.

The Russell Brothers have been engaged by F. F. Proctor for four weeks, beginning in May.

The stock company of the Avenue Theatre in Pittsburg produced Caste last week. This is elevating the vaudeville stage with a vengeance.

Sandow's new act at Proctor's Pleasure Palace now takes twenty-five minutes.

Arthur E. Seymour informs THE MIRROR, under date of March 7, that he is no longer connected with the Wonderland Museum and Family Theatre in Pittsfield, Mass. He sold out his interest some weeks ago to a Mr. Livermore. He adds that the house was closed on Saturday, Feb. 29, in order that his claims might be adjusted.

The Bengalis, midget comedians, now at Proctor's Pleasure Palace, are taking boxing lessons from a well-known professor and will soon introduce a new act in which they will give a miniature reproduction of the Maher-Fitzsimmons affair.

Joe Howard and Ida Emerson are meeting with success in their illustrated songs. Mr. Howard's baritone voice is heard to excellent advantage in some well-selected songs.

Isham's Octoroons have been very successful at Havlin's and the Academy of Music in Chicago for the past two weeks.

James W. Slocum, late of Thrilby, will look after the business interests of Daisy Mayer and her pickaninnies in London.

Pearl Andrews, who is filling an engagement at the Howard Atheneum, Boston, was attacked by la grippe last week, and was compelled to rest.

Hi Henry writes that the accidental breaking down of the gallery in the New Opera House, in Harrodsburg, Ky., on Feb. 26, was not a very serious affair after all. His company was playing to a packed house when the gallery fell. Nobody was killed, and a few bruises were the only results of the catastrophe. He says this is the first time his company has ever literally brought down the house, though they have done it figuratively many times.

Ross and Fenton are rehearsing new travesties on the plays of Duse and Bernhardt, which they will present at Proctor's theatres shortly.

Johnny and Emma Ray are making a hit in their sketch A Striking Resemblance, or My Brother Jonathan, with Hyde's Comedians.

The Trocadero Vaudevilles closed their season in Philadelphia on Feb. 29.

The Black Patti made a big hit last week with the fashionable and discriminating audiences who frequent Keith's beautiful Boston Theatre.

Richard Golden, Filson and Errol, Hill and Hull and Lottie West Symonds were the leading features of the bill at the Grand Opera House, Boston, last week.

Fitzsimmons, who was to have appeared at Harry Williams' Academy of Music in Pittsburg this week, canceled the date. Corbett is playing at another theatre there, and some of Fitzsimmons' enemies are saying that he was afraid of meeting the ex-champion, as a row might be started, in which somebody might possibly be really injured. The two gentlemen will continue to fight their battles in the long-distance telephone ring. Fitzsimmons will be in Pittsburg on April 6.

Sandow has taken apartments at the New Netherlands Hotel.

Gottfried Wuthrich is an ambitious youth who is anxious to meet Sandow in a contest. He says he will do every one of Sandow's tricks, including the somersault, of which Sandow is making a special feature. Wuthrich was born in Switzerland and is twenty-one years old. His measurements are the same as Sandow's except that he is one inch taller. He weighs 195 pounds, stripped.

Jake Rosenthal, of Chicago, is arranging good time for Clara Beckwith, the swimmer.

Yvette Guilbert is singing at the Scala in Paris, to large and enthusiastic audiences.

Canton Oswego, the most popular and the best semi-military organization of the city of Oswego, N. Y., will give a fine vaudeville performance on July 3 and 4. The talent will all be professional and strictly high grade.

Colonel Hopkins' new theatre in St. Louis will be ready for opening about Aug. 30. It will be devoted to continuous vaudeville.

Laurie Truber, a recent London importation, late of Leavitt's Spider and Fly company, has joined Alexander Zanfretta, with whom she will appear at Tony Pastor's week of March 23.

Proprietor Daly of the Star Theatre, Hoboken, has commenced suit against the Hoboken Ferry company for $1 080 for not landing the members of the May Shaw Burlesque company in Hoboken in time for the performance last Monday evening. The ice in the river was the cause of the delay.

Among the future attractions at Tony Pastor's are the following: Vesta Tilley, Rogers Brothers, Lew Dockstader, Maud Raymond, James F. Hoey, Katie Rooney, Zanfretta Pantomime company, Fields and Wolley, Gyori Juliski, Lydia Yeamans Titus, Pearl Andrews, Dunbar Sisters, Josephine Sabel, the Kentucky Pickaninnies, and Collie Conway.

Gertrude Mansfield has three new costumes for her act which are things of beauty and must be a joy forever to her heart. A superb evening gown, a very pretty short dress and a complete suit of black and silver for the soldier song, in which she appears in tights, make up the outfit, which is as pretty a get up as has been seen on the vaudeville stage for many a day.

A bill is to be introduced into the legislature of Ontario, Can., imposing a license of $50 per day on all circuses entering that province. It is believed that this measure will have the effect of keeping out the alleged circuses in the wake of which gangs of crooks, pickpockets and safe-blowers usually follow.

It is rumored that Bobby Gaylor will go back to vaudeville next season. He may join Weber and Fields' company.

The bill at the Topic Theatre, Cripple Creek, Col., last week included Ceballos, the Brothers La Rose, Dyer and Howard, Maggie Lawlor, Alice Hamilton, Sadie Dewey, Minnie Marion, John Bruce, Harry Devow, and Tom Wade.

The Trio de Koch will probably return to England when their eight weeks' engagement with B. F. Keith is finished.

Banks Winter, the well-known tenor, has made a hit with a new song called "A Little Rag Doll," which is a very catchy trifle. It was written and composed by Charles Rein and S. R. Harcourt.

The Putnam Sisters, Fannie and Marcia, will appear in Chicago for three weeks, commencing March 15, at Hopkins' Theatre. They were very favorably received at Freeman's Theatre, Cincinnati, during their engagement there.

Weber and Fields close their traveling season in a few weeks, and will fill a personal engagement at Proctor's Pleasure Palace.

Sandow's 750 pound weight, which he lifts with one finger, has been placed in the foyer of Proctor's Pleasure Palace. It will be presented to any two men who can carry it away without using any mechanical appliances.

J. W. Kelly is receiving the highest salary ever paid to an Irish comedian by B. F. Keith. He will appear exclusively at the Union Square.

Arthur E. Miller, who sang baritone roles in Pauline Hall's opera company last season, will make his vaudeville debut next week. Jessie Couthoui will also be in the bill.

The Donatos are bidding farewell to America in a six weeks' tour of the Keith Circuit.

Ed Rowland and Lillian Keene have played Hopkins' West Side and South Side Theatres and the Olympic in Chicago, and last week they were a feature of the bill at the Criterion in that city. They will return East toward the end of March.

Mr. and Mrs. John Mason have been re-engaged for the Keith circuit. They will present a new comedietta, A Question of Money, especially written for them by Mrs. Evelyn Harvier.

Arthur C. Moreland received a very handsome floral tribute from Elk friends during an engagement at Kernan's Monumental Theatre, Baltimore, recently.

The Corty Brothers, and the three Brothers Nighton, now on the Keith circuit, will return to Europe shortly.

The Craggs will begin a tour of the Keith circuit as soon as they finish at Koster and Bial's.

The Sisters Don wish to correct the statement made in a recent issue of THE MIRROR that they will sail for England next month. They will be with F. F. Proctor until June, when they sail for England, arriving there in time to open June 17 at Plymouth, under the management of Livermore Brothers. After playing Sunderland and Cardiff they will go to London, where they will play three halls, Gatte's Westminster Bridge Road, Gatte's Hungerford, and the London Shoreditch are a few of the halls they will appear in.

The Two Bostons are now on the Keith circuit.

Vernona Jarbeau is said to have received an offer of an engagement at the London Empire.

Florrie West will spend a month on the Keith circuit when she returns in the Spring from London.

Miss Florence Townsend, who created such a favorable impression with the patrons of the Imperial Music Hall, Chicago, during the opening week, has returned from an eight weeks' tour with Bancroft the magician, who has closed in order to make extensive preparations for an early opening next season. Miss Townsend will be featured with his attraction in '96-97. Special scenery is now being painted for her dance.

A rumor which was widely circulated last week was to the effect that B. F. Keith had issued an order forbidding artists engaged for the Keith circuit to appear at any other continuous house in New York. J. A. Fynes, resident manager of Keith's Union Square Theatre, said: "Mr. Keith does not wish to control or monopolize the services of performers. He simply wishes to keep up his standard, and feels that he cannot do so if the people engaged by him come to the Union Square immediately after playing some cheaper house. No such thing as a 'trust' was even thought of."

John Kellard, of the Heart of Maryland company, has begun suit against Loie Fuller for $150, for breach of contract. Kellard was engaged to support Miss Fuller during her last visit to America. The play was a failure, and was taken off after a run of three nights, when the company was disbanded. Jacob A. Cantor, counsel for the defendant, filed a general denial of personal responsibility, alleging that Robert Grau, who was then her manager, is the one to whom Mr. Kellard should look for his money. The case will be tried this week.

A slight fire occurred in the basement of Hammerstein's Olympia at 9:30 on Sunday morning. Several streams of water were turned on the flames and the blaze was subdued in a few moments after the firemen arrived. The damage did not exceed $500.

Maggie Cline, Tom Browne, J. Aldrich Libbey, and Al Wilson were the stars of the Graham concert at the Academy of Music on Sunday evening.

F. F. Proctor has received a letter from John Morrisey, manager of the Orpheum, San Francisco, thanking him for loaning him the Pantzer Brothers who have made a phenomenal hit at the Orpheum. The Pantzer Brothers will be in Proctor's big vaudeville company next season.

May Templeton and Master Robbie Reilly, who do a bright little sketch, scored a big hit at the Wonderland, Rochester, last week.

The professional matinee of Marguerite will be given on Friday March 13, at 2:30 P. M.

The Harmonic Continuous Theatre in St. Louis gave up the ghost after last Sunday night's performance, which was given for the benefit of the company.

The management of the Meramee Highlands Company, a pleasure resort several miles outside of St. Louis, on a new electric railroad, contemplate building a handsome Summer theatre to accommodate 1,500 people. It is their purpose to conduct a first-class vaudeville show.

THE BROOKLYN HOUSES.

HYDE AND BEHMAN'S.—The Zalva Trio head a good bill, which includes McAvoy and May, Felix and Cain, George H. Wood, Smith and Fuller, and Dailey and Hilton.

STAR.—M. B. Leavitt's company presents The Spider and Fly with some good specialties.

BROOKLYN MUSIC HALL.—Henry Dodd's Burlesque company is doing The Prisoner of Sunday. Foreman and West are the leading features of the olio.

FOREIGN NOTES.

Florence Levey is suffering from the effects of a recent fall. She is lying quite ill at her home.

Marie Lloyd's present salary is £125 per week, for which she does work lasting about an hour and three-quarters each evening. She appears at four halls.

"If the Boys Won't Fight as Their Fathers Did Why Damme, Their Fathers Will!" is a new song which is being sung in London by Pat Rafferty.

Cissy Loftus will begin an exclusive engagement at the London Alhambra on Easter Monday, April 9.

A benefit was given at the Canterbury a few days ago, in aid of Professor Fred Beckwith, the veteran swimming teacher.

"Dear Mother England," by Clement Scott and J. M. Coward, was successfully introduced by Billie Barlow at the Grand Theatre, Leeds, recently.

Tom Leamore will have his sixth year in London next Easter. When a man establishes himself over there they like to have him stay.

A gasman fell into James Finney's tank recently in a Glasgow theatre. He would probably have been drowned but for Mr. Finney, who jumped into the tank and rescued him in the nick of time.

At a recent meeting of the shareholders of the London Palace, it was decided to reduce the capital of the company from £200,000 to £100,000 by canceling paid up capital to the extent of 10s. per share. The number of shares remains the same, but they will hereafter be worth only 10s. per share instead of £1.

Marie Lotus attended a football game recently in Glasgow and obliged by kicking off to the great delight of the spectators.

Joe Keegan, who has been a popular variety performer in England for a great many years has retired with a competence. Mr. Keegan deserves a special niche in the temple of Fame.

H. Newson Smith has had a little theatre built in his house, Regent's Park. It was opened on Sunday, Feb. 9 with a vaudeville entertainment in which many prominent music hall artists took part.

The suit brought by Warner and Co. against the Schaeffe Family, to recover £91, being a ten per cent. commission on a seven weeks' engagement at £138, was decided in favor of the defendants, as the judge was not convinced that the engagement had been secured for the acrobats by the plaintiffs.

Joseph Carlisle, who was identified with the variety stage for forty years, is dead.

Nellie Lingard met with an accident a short time ago in Glasgow. She is recovering.

Ted Carney, better known as Ted O'Lacey, who had been connected with the variety stage in England for thirty-five years, died recently. His widow was left in straitened circumstances.

Alice Atherton continues to meet with success in the London halls.

The third anniversary of the opening of the Oxford Hall in London took place a short time ago. Over one hundred acts were done, most of them by very prominent artists.

Frank Egerton met with a painful accident recently. While opening a bottle of champagne the bottle broke, and his right hand was badly lacerated.

"The Sunshine of Paradise Alley" has just begun to tickle the fancy of the Londoners. It was introduced by the Sisters Hawthorne, whose pictures adorn the title page of the English edition.

Seymour Hicks has introduced "What Could The Poor Girl Do?" into the Shop Girl in London. Ellaline Terriss has also had great success with "I Want Yer, Ma Honey," which she brought back from America with her. A London critic, in speaking of her rendition of the song, says: "The artless amorosity of the simple verses, and the crooning tunefulness of the air, roused the audience to rapture, and the applause which followed Miss Terriss's delightful rendering of the ditty, was almost deafening in its earnestness." This ought to be pleasant news for Fay Templeton.

VAUDEVILLE.

VAUDEVILLE.

THE CREOLE NIGHTINGALE

RACHEL WALKER

Phenomenal Success in California, San Francisco and Los Angeles.

PROCLAIMED BY PUBLIC AND PRESS ALIKE

The Greatest Colored Singer in The World.

For Terms, etc., address

WOLFSOHN'S MUSICAL BUREAU, 131 E. 17th St., City.

THE BLACK PATTI

(SISSIERETTA JONES)

Just from her European triumphs is available for a limited number of concert engagements, alone or with her Grand Concert Co.

The Largest Drawing Card in the Country

MARY A. RODMAN, Mgr.

WHO MUST SIGN ALL CONTRACTS.

FOR TERMS AND OPEN DATES, ADDRESS

Care Low's Exchange, 949 Broadway, New York City.

ANDY BARR AND FLORENCE E. EVANS

Grotesque Acrobatic Comedian and Dancer. RUBE, NEGRO AND IRISH.

Singing Dialect and Characters, IRISH, GERMAN AND HEBREW

In their new comedy creation,

"A WELCOME VISITOR."

Can be engaged for farce and musical comedy or drama for next season. Will accept joint or separate engagement. Address this office.

BERT HOWARD AND LEONA BLAND

(Comedian, Pianist and Leader) (Soubrette and Comedienne)

"THE RUBE AND THE KID."

Offers invited for next season, also for Summer engagement. Address MIRROR Office, or Grand Opera House, Boston, Mass.

3 SISTERS HAWTHORNE 3

3 AMERICAN GIRLS CAPTURE LONDON.

Address Low's Exchange, London.

PEARL ANDREWS

DIALECT MUSIC.

The Queen of Mimicry.

Address care MIRROR.

EDGAR FOREMAN AND JULIA WEST

March 2 and 9 Open.

208 E. 15th ST., NEW YORK CITY.

PHOTOGRAPHS

For fine and artistic theatrical pictures DON'T FAIL to visit

REINEBECK'S NEW STUDIO,

16 West 14th Street, New York.

May Templeton

MASTER Robbie Reilly

Open for First-class Vaudeville Houses

Address this office.

A GOOD Flute Player is at liberty and would like position with orchestra. Address H. H. N., 18 W. 7th St., Elyria, Ohio.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Vaudeville continues to be the proper thing in Chicago, and the past week business was universally large. At Hopkins' South side Theatre a great double co. of excellent entertainers gave a splendid performance. The marvelous Vadis Sisters appeared for the first time in Chicago for some time. Their new revolving trapeze act was a surprise and cleverly done; the royal entertainers, the Nawms, gave their funny Irish sketch and were recalled many times; Caron and Herbert were retained for another week owing to the general demand for them and the balance of the co. enlisted. Canfield and Carlton, DuRell, Irwin Brothers, three Wright Sisters, Farrell and Farrell, and Nelson. A good production of William Gillette's comedy, All the Comforts of Home was given by the Hopkin's Stock co.

Hopkin's West Side Theatre: Weber and Fields' Vaudeville Club opened to a big house. The co. contained many acts that were thoroughly enjoyable. McIntyre and Heath in their familiar specialty elicited much laughter, Sam Bernard is very funny as a Dutchman; the Meers Brothers received a great deal of applause, and Lizzie B. Raymond, O'Brien and Buckley, McBride and Goodrich, Clark and Davis, and the Fansons were all good. Sam Gumpertz, who is the local manager of this house, is responsible to a great extent for the recent attractions here.

Lyceum Theatre and Music Hall: Manager Thomas L. Grenier should feel elated at the very generous patronage his popular theatre receives. Nelson's Carnival of Novelties was last week's attraction. Nelsson's Aerial Ballet was handsomely staged, brilliantly illuminated and carefully executed by a number of pretty girls. The Deltorellis performed selections on numerous instruments. Fred Maeart and his dogs and monkeys did some good tricks. The others in the bill were Carmanelle and Lucille, Barrett Brothers, Sisters Bernard, John Williams, Sisters Mendoza and Banks Winter.

Olympic Theatre: Always packed and a great show is the motto of this theatre. Manager George Castle is quite satisfied with the result of his efforts. At the head of the bill was that ever welcome minstrel come

dian, Bill'y Emerson; his specialty is bright and refreshing. Lottie Gilson sang her many songs in a very fetching way; James Hoey kept the audience in good humor; Staley and Birbeck in their novel musical act were pleasing, and the balance were up to the standard—Marietti and Bellon', Madame Yucca, the Imperial Japs, Avery and King, Lavender and Tomson, the Eolian Trio, Billy Arnold and Lida Gardner, Bradley, Burke and Beam, McIntyre and Rice, Hennings Trio, Pearl McIntyre, and Barry and Ella Gray.

Casino Music Hall and Eden Musee: The exceptionally good list of artists offered brought forth a most satisfactory attendance. Trora, who is making the rounds of the Music Halls and scoring a big hit, was a star and she rendered her numerous naughty songs in the same innocent way, clothed in a very striking make-up that was tasty and becoming. Henri Cazauran displayed considerable ability as a facial impersonator. Mlle. Flossie danced and sang in an artistic manner. Others who were in the bill were Alice Raymond, Cuponti and Marie Alletta, the Aberns, Carrie Swain, John Lord, Montgomery and Stone and Billy Rice.

Imperial Music Hall: The week opened with a big house and everything on the lengthy roster received a very hearty hand. Segommer and his peculiar figures have made quite a hit and his performance is certainly novel. Others in the olio were Walds Whipple, Aimee Louise, Fonte Boni Brothers, Margrete Newton and the Raymond Sisters. The Metropolitan Opera co. rendered The Bohemian Girl in a manner which reflected credit upon the musical director, T. Burt Parks. Marie Bell continues as the prima donna and in the part of Arline made a favorable impression.

The New Oxford Theatre, on the South-side, opened and presented an attractive appearance and if Manager Cort can make this resort as popular as his North side house he will indeed be fortunate. The opening attraction was a co. composed of Georgia Emery, Pat Kelly, Miss De Grey, Henry Frey and others.

Sam T. Jack's Opera House: The attraction was the same as the week previous, Sam T. Jack's Creole co., which is not only a very large co., but contains much that is worthy of attention. George Williams, Charles H. Johnson, Robert Cole, and Irving Jones are four comedians who can amuse, and there are a host of others.

Academy of Music: John W. Isham's Octoroons moved over to the West Side and repeated the excellent performance to good business. This is one of the novelties of this season in a vaudeville comedy-operatic way. The principals can amuse, sing and dance and they do not stop this side of grand opera, in fact the conclusion of the programme, which is called 20 Minutes Around the Operas, was more than well done, the singing of Madame Flower and Fred J. Piper being most clever, denoting cultivation and careful study. Of the specialties Mr. and Mrs. Tom McIntosh were the best. The work of Mr. McIntosh was simply irresistible. Madah Hyer, Mallory Brothers, Shorty May, Edward Furber, Johnson and Shipp, the Spanish Serenade Ballet and Twentieth Century Sweets were all better than the average specialty acts. The Blackville Derby, which was written by the Mallory Brothers, presented the entire company to good advantage.

The Orpheus: Vaudeville and burlesque was given to satisfactory attendance.

The Park: Valentine Love and the Park stock co. produced The Gamecock of the West, and the following specialty artists appeared: Pans La Petrie Sisters, Devere, Walters and Llewellyn, Daisy Wade, Winchell and Evarts, Rose Kiralfo, the four Burtons, and Misses Schaffer. Manager Nick Norton is meeting with success as the sole manager of this house.

Louis I. Epstean has left for the East in search of talent for the Casino Music Hall. Gus Barnes and James W. Standish, the latter with Eddie Foy's co., manage the big bicycle race at Tattersall's last week, and judging by the crowds that took it in, they will have no reason to regret their connection with it.

HARRY EARL.

BOSTON, MASS.—Black Patti heads the list at Keith's this week.

Forgiven is the play in the Grand Opera House bill.

Twentieth Century Girls are at the Howard Athenæum.

Katherine Rober is playing The Little Detective at the Grand Museum.

The London Belles are at the Lyceum.

The London Gaiety Girls are at the Palace.

JAMES HARRIS.

PHILADELPHIA, PA.—Another immense programme at the Bijou Theatre for this week to continued large patronage. Vernona Jarbeau giving an imitation of Calve besides her many specialties, Lew Dockstader in his second week with many new comicalities, Hewett's miniature theatre, La Belle Carmen, wire equilibrist; Adonis Ames, in a contortion act; Bryant and Saville, Coulsen Sisters, Cohan Family, a quartette of clever comedy favorites; The Ty Bells in their novel ladder perch performance, Terry and Elmer and the Downi s. Rose Hill English Folly co., Rice and Barton, managers, is at the Lyceum to crowded houses; the French quadrille dancers, musical extravaganza, Seaside Frolics, and their new operatic burletta A Trip to Newport, introducing the entire co. Strong card.

Joe Ott and his big specialty co. are at the Auditorium with the funny skit The Star Gazer, introducing every member of the co. in novelty acts. Dorothy Gray, Joseph Harrington and Phil Ott made hits. Smith and Cook have been added to the list for this week only. Charles H. Vale's Twelve Temptations follow week of March 16.

Norris' Winter Circus for the week at the Kensington Theatre.

S. FERNBERGER.

CINCINNATI, O.—For week 1-7, People's had the Night Owls. They were greeted by large audiences. Florence Miller, Mildred Conner, Gordon and Lick, Lew Carroll, Sam Collins and Mary Clark Van Osten, Blanche Walworth, Mabel Hazelton, Rosie May and others appeared, the whole winding up with the burlesque, A Pack of Cards. Hyde's Comedians next week.

WILLIAM SAMPSON.

BUFFALO, N. Y.—At the Court Street Theatre 2-7 The White Crook played to standing room audiences. Hits were made by Lena La Covier, Nellie Franklyn, the "Soldier Girl," and Trueheart and Kennedy. 9-14, the Rentz Santley company. Novelty and Burlesque company. Shea's Music Hall continues in popularity with the lovers of the vaudeville, under the careful management of Fred McClellan.

PROVIDENCE, R. I.—The Ladies' Club Burlesque co gave an exceptionally good entertainment at the Westminster Theatre 2-7. The programme commenced with a musical burlesque, entitled The Widow's Husband, Lottie Hill appearing as the widow. In the olio were Dan Murphy and Thomas McCoy, Rice Brothers, Eulalie, dancer; Charles Robinson, who told funny stories and sang well; John and Nellie Healey, and the Ammons Clorise Trio. The burlesque, The Count' Venture, closed the performance, which was one of merit throughout.

Sam T. Jack's My Uncle co. 9-14.

H. C. RIPLEY.

WASHINGTON, D. C.—The Rose Hill Folly Burlesque co., under the management of Rice and Barton, appeared to a succession of very fair houses at Kernan's Lyceum 2-7. The performance is an excellent one of its class, and some very bright and interesting features are included. The specialties introduced in the olio are by Van and Leslie, in taking songs and jokes; Crawford and Manning, intelligent and amusing negro comedians; Clara Lawrence, good musical artist; Mae Lowery, pleasing vocalist; and Barton and Eckloff, who present a clever musical skit. "The Nigger and the Rum." A bright burlesque, A Trip to Newport, opens and a breezy musical burletta, Seaside Frolics, closes the entertainment.

JOHN T. WARDE.

HARRISBURG, PA.—Harry Davis' Eden Musee Theatre (Arthur C. Young, local manager): This resort is floating on the highest wave of prosperity, crowded houses being the rule. The co. last week consisted of Lee Ingham, The Hewlets, the Paris Gaiety Girls, Merritt and Sheldon, Taggart and Garland, Zella Clayton, the performance concluding with the burlesque, The Irish Prince.

HOBOKEN, N. J.—Daly's Star Theatre (John Clark, manager): The May Shaw Burlesque co. is here this week to good business. The Trumars, with Irish and negro imitations and dancing, made hits. F. Edward Daly and Nellie Daly in excellent songs and dances, were the favorites. Others were Nena Fatali, Ada B. Dyrnie, Myrtle Tressler, Lillian Curtis, and Miss Clifton. The performance concludes with a musical operatic burlesque, Billy Trilby. Frank Morton's Parisian Gaiety Girls co. 9-14.

ALBANY, N. Y.—Gaiety Theatre (Agnes Barry, manager): Watson Sisters' Burlesque co. opened to big business 2. College Days opened the bill, followed with an olio headed by Thomas Robinson, baritone singer. He is from this city, and received a hearty welcome. Among others in the co. are Alice Willard and Norma Brown. The Watson Sisters are assisted in their electric revolving machine by Zamora City Sports 9-14.

STEUBENVILLE, O.—London Theatre (Frank J. Watson, manager): A pleasing programme was presented for week ending 7. Hattie McKay, dancer, Gerald and Gerald n-Gise, Edward Johnson, George Rickel and Harry Watson, and John G. Schneider; business excellent. Geraldine Glee will conduct the orchestra during her engagement here.

LOWELL, MASS.—The Savoy (G. T. Dunbar, manager): Feb 24-29 Hilda Thomas, Frank Barry, Edward Clarence, Baldwin and Daly, Barry and Rannon, English Marionettes, Gilbert Sarony and Julia Lea. Business fair.

Wonderland Musee (Al Haynes, manager): This resort, formerly the Bijou, opened 24 for the first time under this management. It will be conducted as a variety theatre with a curio hall. Three performances a day at 5-10-15c. will be the policy.

PITTSFIELD, MASS.—Wonderland Musee and Family Theatre (Frank H. Livermore, manager): Tanner's Comedians pleased good-sized audiences week of 2-7.

NEW HAVEN, CONN.—Wonderland Theatre (S. 7 Poli, manager): Business continues big. The bill contains the names of Dan and Nellie Hiatt, Sadie Fox, Millie Lamar, the mind reader, Al Reeves, Quaker City Quartette, the Corty Brothers, Hun and Rohee, and the Three Martinetti Brothers. Next week's early appearance: Lew Dockstader, George Thatcher, Mr. and Mrs. Sidney Drew, Billy Emerson, J. W. Kelly, Maggie Cline and several European stars. Nothing is too expensive for enterprising Manager Poli.

JERSEY CITY, N. J.—Opening at the Bon Ton Theatre 2-7 were Warde and Curran in a pleasing singing act; Conway and Leland, two funny one-legged acrobats; Topack and Steele, a great knockabout team; Auber Sisters, duettists; Eldora and Norine in the greatest juggling act ever seen in this house; Whitman and Davis in a funny travesty on Blue Jeans; Lottie Rogers, a good serio-comic; Terry and Elmer, eccentric dancers; the Mayos, character changes; Mabel Russell, a pleasing balladist; Morgan and Flaherty in a musical act, and George Barlow, Dutch comedian and dancer. Business continues good.

The Austin Sisters and Francis Harrison and her pickaninnies head the bill at the Bon Ton 9-14.

WALTER C. SMITH.

NIAGARA FALLS, N. Y.—Music Hall (Tierney and Mahoney, managers): Week of March 2: Mack and LeClair, Anna Vernon, Jansen and Leaton, and Isabella Rouseau. Great business. Carrie Scott appeared one night and received her usual greeting.

ST. PAUL, MINN.—Olympic Theatre week of 2: George B. Gardner's Female Minstrels gave a good performance to good business. Entertainers: Rose V. Wentworth, Ida Manning, Billie Varnerd, John Connors, Frank Sayles, George B. Gardner, Ian C. Manness, Bijou Concert Pavilion: Good specialties by Freda, Bijou Russell, Mary E. Deagle, James Woodville and Sutton. Business fair.

CANTON, O.—Baker's Music Hall (William Baker, manager): The Royal Hawaiian Military Band closed a week's engagement at this house 1. Business was fair, and the playing of the band and singing of the glee club was greatly enjoyed. House dark week of 2-7.

FALL RIVER, MASS.—Wonderland Theatre (E. J. Martin, manager): Zero closed a week's engagement Feb. 29. The London Gaiety Girls Burlesque co. 2-4 felt the weather, and had fair audiences. Gregory's Pantomime co. 5-7. Millie Bertina, with the White Crook co. is a Fall River girl, and her clever act was warmly applauded by her friends.

NEWARK, N. J.—Waldmann's Opera House (Frederick Waldmann manager): Harry Morris' Twentieth Century Maids played a return engagement 2-7, big business. Nettie De Coursey made a hit. Irwin Brothers 9-14. Hopkins' Trans-Oceanics 16-21.

ROCHESTER, N. Y.—Wonderland Theatre (T. G. Scott, manager): Lew Randall, E. M. Hall, Monroe and Melrose, Thomas Abbott, William Hammond, and the Japanese wrestlers appeared 2-7 to good business in a pleasing programme.

NORTH ADAMS, MASS.—The Bijou had a successful week 2-7 with White and West's entertainers. Big Specialty co. 9-14. The new management is doing well.

LOS ANGELES, CAL.—Orpheum (Joseph Petrich, manager): A straight bill drew largely week ending 1. Walter Stanton and Heeley and Martha scoring big hits. Coming: Carroll Johnson and Billy Carter.

MATTERS OF FACT.

The Western critics speak in high terms of Lillian Bayer's work as Kittie in Gloriana. Her songs are encored nightly. She is at liberty for next season and will accept good offers.

"Worker," care of this office, an experienced resident manager, wishes engagement for a similar position or as treasurer for traveling company.

Charles Fleming, who was a member of Frohman's Masqueraders company this season, is disengaged. His address is 122 West Forty-fourth Street.

Carrie Louis will hereafter be under the management of Edwin De Coursey. She is appearing in a repertoire of standard plays and is surrounded by a good company.

Manager H. S. Grimes of Portsmouth, O., has some scenery and opera chairs which he will sell cheap.

Mrs. F. Starr, who has many friends in the profession, will open her new boarding house, the Baltimore, at 200 and 202 West Thirty-eighth Street, New York. The house has been newly furnished and decorated. Mrs. Starr will make a specialty of catering to the theatrical folk.

William Redmund has added another big hit to his long list of successes. *The Tribune*, in speaking of Mr. Redmund and his Metcutio, says: "An actor of solid character and sterling talent and the possessor of a style remarkable for intellect, variety, breadth, ease and self-forgetfulness."

Annie Ward Tiffany, who has been playing her original part of Biddy Konan in The Shadows of a Great City, which has just closed a short tour of twelve weeks, is at liberty to accept offers for her plays, Lady Barney and The Step-Daughter, and to originate character parts.

The popularity among the female members of the profession of Brown's French Dressing, a shoe polish advertised on another page, seems to be based on the superior polish it gives and the fact that it does not injure the leather or roll off on the user's skirts.

Canary and Lederer's successful review, The Passing Show, which is appearing at the Park Theatre, Philadelphia, this week, is offered for sale by the owners. The piece has been most successful on the road, and the route is booked for the better part of next season.

Manager H. D. Clark of the Ninth Street Opera House, Kansas City, Mo., has open time for the balance of this season to good attractions. He is also booking for next season.

A leading juvenile man up in repertoire is wanted for the Evelyn Gordon company. He must be capable of playing such roles as Armand in Camille, Rudolph and others.

Louise Arnot has been engaged for the soubrette roles at the Theatre Francais, Montreal, P. Q.

Theatre managers holding time for Herrmann the Great are requested to communicate at once with Mr. Herrmann's secretary, William C. Cubitt at the Abbey's Theatre Building, Room 101.

Maurice Freeman, having closed his starring engagement in Hands Across the Sea, invites offers for the rest of the season.

George C. Boniface, Jr., resigned from the D'Arville Opera company, leaving that organization in Montreal last week owing to a difference of opinion with the star. Mr. Boniface arrived in town yesterday.

Frankie St. John still continues to dance herself into favor with the A Bunch of Keys company. Miss St. John has not yet signed for next season.

The Grand Opera House, Louisville's popular theatre managed by James E. Camp, has good time in April and May. First-class attractions only are wanted.

Hugh Logan Reid, who has his studio at the People's Theatre, has just completed two scenes of Henry the Fourth for Augustin Daly.

Will E. Gant, Goversville, N. Y., an experienced local manager, wishes to manage a house on percentage or will rent theatre.

"H. H. N.," 18 West Seventeenth street, Elyria, O., wishes engagement with orchestra.

Milton Aborn has closed a three years' contract with James R. Waite, by which he is to be the stage director and have sole supervision of the productions by the Waite Comic Opera company, which will tour the country next season. As Mr. Aborn has not arranged for the Summer season and is open to offers, he may be addressed at 200 Columbus Avenue, Boston, Mass.

The Toledo, St. Louis and Kansas City Railroad, Clover Leaf Route, is a popular line with the theatrical fraternity. Special cars and attention is assured to the patrons of this route. Your attention is directed to their advertisement in another column.

Valerie Bergere made such a success of the part she is playing in On the Mississippi that she has received several excellent offers for next season, including an offer to star.

Madge Lessing, who has been with The Passing Show for the past two seasons, will close her engagement Saturday night, and may be signed for the business with this attraction has been highly commended by the press.

DEATH OF JAMES H. M'VICKER.

Last week THE MIRROR was glad to print the news that James H. McVicker seemed to have passed the critical point of his illness and was on the road to recovery, but last Friday alarming symptoms declared themselves and he grew gradually worse until Saturday night when he passed away. The deceased manager was the patriarch of the American stage. He was a prominent theatrical manager for nearly fifty years and was one of the best known and most generally respected men connected with the profession. His name is inseparably associated with the rise and development of the drama in Chicago. He was to that city what Wallack, Palmer and Daly have been to New York.

Mr. McVicker was born in this city on Feb. 14 1822, and had therefore just completed his seventy-fourth year when he died. His father died when he was a child, and when he was old enough to be bound he became a printer. This trade, however, he abandoned in 1840 to become an actor. He made his debut at New Orleans at the St. Charles Theatre as the servant in The Honeymoon. Then he appeared in this city at the Chatham Theatre in The People's Candidate. In 1848 he went to Chicago, and made it his home. In 1857 he purchased the rights to Dan Marble's plays, and became a star. In July, 1857, he appeared for the first time in Philadelphia at the Arch Street Theatre as Deuteronomy Dutiful in The Wool Grower. Then he went to England, meeting with considerable success. He returned to America, and set about to satisfy his ambition, which was to manage a theatre of his own.

On November 5, 1857, Mr. McVicker opened the New Chicago Theatre, a house then acknowledged to be the most complete in equipment in the country. It represented the ideal of its actor-manager, who was actuated by considerations above those of commercial speculation. Mr. McVicker himself appeared on the opening night as Cousin Joe, in the Rough Diamond, and very soon the new play-house was commonly called McVicker's theatre. All through the war prosperity continued to be made until 1871, when, as Chicago had doubled its population, McVicker tore it down and built a larger theatre. The great fire of Chicago destroyed the new house six weeks after its inauguration, but in less than a year an edifice vastly superior had risen from the ashes and on Aug. 15, 1872, the third McVicker's Theatre was opened to the public. In 1885 the theatre was remodeled and five years later it was destroyed by the hand of an incendiary. It was thought then that McVicker was discouraged and would retire, but the remarkable energy and perseverance of the man had not been taken into account. The manager announced that not only would he build another theatre, but that it should eclipse all the preceding ones, and this promise he fulfilled, the new house being opened on March 20, 1890. The new house is controlled by a stock company in which Lotta Crabtree and Jose h Jefferson are interested and of which Mr. McVicker was president.

The manager was liked by all who knew him. He was of rugged frame and distinguished in appearance. His daughter, Mary McVicker, an accomplished actress, who died several years ago, was the first wife of Edwin Booth, and his son, Horace McVicker, has been business manager of Abbey's Theatre, this city, ever since the house was opened.

The deceased manager is reported to have left a fortune of about $800,000.

The funeral will take place this morning from the family residence on Michigan Boulevard. Horace McVicker arrived in Chicago last night from New York. The theatre was closed last night, but will reopen to-night. The honorary pallbearers, all old friends of the veteran, will be James A. Herne, ex Judge Jamieson, Mr. McVicker's old attorney, S. S. Sharpe, Martin J. Russell, editor of the *Chronicle*; Judge Tuthill D. Condel, A. F. Seeberger, treasurer of the World's Fair; James R. Owens, and Ferd W. Peck, one of the owners of the Auditorium; C. D. Grannis, Edsen Keith, and General A. S. Chetlain. The active pallbearers have been selected from the old employees, and include Sommers, the treasurer; Thomas Geary, the old doorkeeper; John Bairstew, called by the deceased the best stage carpenter in America; Thomas Tipping, Thomas Webb, and Robert Morton. From their pulpits in Chicago on Sunday, Dr. Thomas and many ministers paid special tribute to the nestor of American managers.

Obituary Notes.

Juliet Sothern, an actress of juvenile parts, died of cancer in the New York Hospital on Friday last. She was a beautiful girl with genuine talent and a winning personality. The interment was made in Greenwood by the Actors' Fund. Deceased had two sisters living in Arkansas and two brothers in Texas, one of whom is H. D. Ramsey, county treasurer of Donley, Tex.

Walter H. Chisholm, the husband of Dorothy Dalton, after an illness of only five days, died of pneumonia on March 5, aged 26 years. The deceased had been engaged to act as advance agent for M. B. Curtis in Sam'l of Posen.

May Lee Marr, wife of G. Harris Eldon, and for the past three years the featured attraction of Eldon's Comedians, died at Frankton, Ind., on Feb. 28 of blood poisoning. The deceased was but 22 years of age. She was the daughter of Allen Walker, an old time actor. She has been a member of many prominent companies. Mr. Eldon removed the remains to his home in Columbus, O., where the funeral occurred on Saturday.

Barry Monkton, whose real name was Beaufoy Marston, died in Jersey City on March 3, of cancer. Mr. Monkton leaves a wife, Constance Compton.

THEATRICAL MECHANICS.

Providence Lodge, No. 10, T. M. A., held its regular monthly meeting on March 1, and initiated three new members—Charles C. Collins, treasurer of the Providence Opera House; Harry C. Wright, electrician at the same house; and Henry Guilbaurt, of Keith's Opera House. In the evening occurred the seventh annual banquet in Gebb and Norton's parlors, at which about seventy of the members and their friends feasted for an hour and a half. After cigars had been lighted an orchestra composed of members from the three city theatres, under the leadership of Past Vice-President Felix Wendleschafer rendered several selections. President Louis P. Sweet spoke for the good of the order, and was followed by George F. Mackinnon, dramatic editor of the *News* and an honorary member of the association, who made an address touching upon the importance of mutual helpfulness of fellow craftsmen and the benefit of doing honest work in every position from the humblest to the loftiest. Past President Harry W. Callender made a few brief remarks, as did H. C. Ripley, the MIRROR correspondent, who is an honorary member of the lodge. John Martin, who styled himself "the man who is supposed to run the boilers at the Providence Opera House," told a number of witty stories. The Mallet Club, composed of several stage hands at the Providence, concluded the enjoyable occasion by several vocal selections. The committee of arrangements consisted of William F. Dooen, Harry Gould, and Andrew Linke. The officers of Providence Lodge are Louis P. Sweet, president; James Smith, vice-president; Harry Gould treasurer; C. J. Luther, financial secretary; H. F. Norton, assistant financial secretary; J. P. Sullivan, recording secretary; Joseph R. Thornton, marshal; and P. Bowen and Andrew Linke, trustees.

Died.

CHISHOLM.—Walter H. Chisholm, of pneumonia, on March 5, aged 26 years.

MARSTON.—Beaufoy Marston (Barry Monkton), in Jersey City, on March 3, of cancer, aged 31 years.

SOTHERN.—Juliet Sothern, in New York, on March 6, of cancer.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN

Alphabet, Madge
Alley, Mayne E
Arlington, Myra
Asan, Maud
Andrews, Lillian
Armstrong, Miss S.
Allston, Lillie
Arnold, Cora H
Amrand, Hattie
Arthur, Jean
Allston, Annie
Adams, Maud
Ana, Ollie
Barry, Eleanor
Eagerd, Jeannett
Bancroft, Viola
Buchanan, M.
Bell, Mrs Laura J
Barr, Eugenie
Bixby, Jessie West
Barrington, Ethel
Beauregard Dell
Broadhay, Elanore
Bryant, Louise
Bagley, Mau e
Breyer, Marie
Buckley, Annie
Burroughs, Marie
Bond, Mrs F
Berleur, Henceretta
Blanchard, Maud
Bliss, Chriestiena
Barclay, Jennie
Brandon, Dorothy
Bertini, Nina
Banks, Maude
Caverly, Anne
Chase, Florence
Crabtree, Lotta
Claxton, Kate
Clark, Lillian C
Clemmons, Kather ine
Cameron, Ella
Chapny, Effie
Clark, Fannie
Connors, Mildred
Clayton, May
Carden, Mrs Jas
Clayton, Thelma M
Carmichael, Agnes
Chizetti, Toma H.
Clifton, Coralie
Caven ish, Maud
Corlette, Helen
Crane, Charlotte
Calders, Louise
Clifford, Alice
Coolipp, Mrs L. C
Dunbar, Miss F
Drum, Lou Tabor
Dauvray, Helen
Drew, Dorothy W
Davidson, Pauline
Delah-ld, Helen
Danter, Marie
Donaline, May
Duryea, May
Ederson, Dell
Elting, Salome
Eastman, Elsie
Evelyn, Ethel
Foster, Florence
Fountainebleau, Ella
Farrance, Lulu
Fielding, Maggie
Fairbanks, Bessie
Furgeson, Mattie
Fay, Anna Eva
Forbes, Minnie
Fuller, Alice
Franklin, Irene
Grant, Cessie
Guest, Helene
Gautier, Josephine
Gilman, Carlotta
Graham, Mrs R. B.
Garrow, Mrs J.
Gonzalez, Maggie
Gilson, Lottie
Gardner, Gussie
Garrick, Miss C.
Girard, Florence
Gene, Gene Val
Harriott, Clara M
Harris, Mrs Flor. ence G.
Helene, Lizzie
Hunt, Ella
Hanlon, Toma
Herndon, Agnes
Hemingway, Louise
Hartmann, Lillian Elma
Hernandez, Irene
Hughes, Lily M.
Hill, N. C.
Harned, Virginia
Hillman, Blanche
Henderson, Grace
Hale, Mattie
Hahn, Lulu
Hatch, Maragret
Huested, Effie
Hilton, Clara
Ingram, Beatrice
Irving, Blanche G.
Ingham, Nannie
Jones, Helen
Johnson, Sallie
Jones, Mrs W. G.
Jaxone, Mrs J. D.
James, Maie
Kimball, Jennie E.
Knell, Annie
Kelly, Mrs Mary
Knott, Lydia
Knight, Grace
Krueger, Ida
Kirwin, Susie
Knowles, Mabel
Lehman, Margerete
La Croix, Ada
Laird, Mrs. Mollie
Lake, Julie
Learock, Gilbertie
Leslie, Irene
Lessing, Madge
Lyde, Elsie L.
Lewis, Lillian
Le Comte, Mrs. I.
Latt, Beatrice
Lyle, Leslie
Linden, Lilly
Montford, May
Mortimer, Mrs. A
Merig, Madeline
Mitchell, Maggie
Mack, Mary
Morlan, Cora F.
Marbin, Mary
Miles, Posy
Mitchell, Leola
Mortimer, Lillian
Meadower, Edna
Melbourne, Lillian
Merrills, Carina
Morton, Dorothy
McElroy, Louise
Menturn, Marie
Northern, Jeannette
Noel, Maude
Onri, Adelaide
Oliver, Olive L.
O'Keefe, Anna
Orme, Oelah O
Pyne, Babe
Paget, Miss F
Palachek, Mrs. L. M
Palmer, Minnie
Pomeroy, Iola
Pomeroy, Frances
Ritchie, Adele
Rayner, Viola
Raymond, Miss
Robinson, Helen
Royle, Mrs
Richards, Emma
Russell, Carrie
Rober, Kittie
Reed, Mrs J. A.
Robertson, Katherine
Seymour, Miss Sue
St Martin, Mrs. C.
Singer, Marian
Shannon, Miss F.
Stannard, Anna
Severson, Miss Charlie
Sutherland, Jose
Shannon, Carina
Stanley, Ada
Snyder, Lenore
Swiggette, Gertrude
Sprague, Estella
Seabury, Ada
Shepard, Mamie
Sutherland, Annie B.
Tack, Alice
Thorne, Mrs. S.
Tames, Millie
Vail, Cora
Vyse, Silence
Verne, Anita
Vane, Helen Foster
Webb, Mrs E.
Wyatt, Jessie
Wall, Rose
West, Florrie
Worth, Dottie
Young, Marion
Presbrey, Eugene
Payne, Reuben S.
Paige, W. H.
Pill, Geo F.
Reed, J. A.
Randolph, H. J.
Rice, M. E.
Richards, C. F.
Royle, A. Milton
Rhys, Tra M.
Russell, Mr. I.
Rosenthal, J. Sam'l
Rareshide, Geo. H
Roberts, Adrian J
Ruby, Mr. G.
Roberts, C. W.
Raymore, Wm. L.
Reagan, Jas W.
Reiley, Thos.
Robeling, Geo.
Ricketts, Geo. H.
Rodenbough, H. S.
Ranney, Frank
Robertson, Donald
Stetson, E. T.
Sykes, Jerome
Stanley, Burton
Springer, Grant
Showles, J. J.
Smith, Mr.
Sweatman, W. P
Spink, A. H.
Slaughter, T. H.
Stephens, Robt N
Stg. Mgr. One of the Bravest co.
Smith, Harry B.
Sayre, Dr
Sellers, Harry
Sarger, Eugene
Stoll, George
Sullivan, J. T.
Scannell, G. P.
Stanley, Robt
Smiley, J. H.
Strelig, P. V.
Sturger, V. S.
Siserman, Jack
St Maur, Harry
Seeley, John
Thompson, W. H
Taylor, Chas. A.
Throop, Chas. E.
Turner, Otis
Teal, Ben
Tully, John
Tucke, Col. Geo. E
Tillotson, J. K.
Taylor, H. W.
Tyler, Geo. E.
Tanes, Arthur
Tannehill, Frank
Tetson, Basil
Teegarden, W. A
Vance, Elmer E.
Walters, Chas. J.
Wilson, Thos. S.
Wall, Jas
Walter, Bert
Wade, E. L.
Wolfe, Harrison J
Walters, C. M.
Werthemer, Henry
Wright, J. Hooker
Whitmore, J. S.
Wayne, Charles
Wattles, Mr. J.
Wilbur, Mr.
Warde, N. G.
Wickades, Joe
Warde, James
Xavier, C.
Zimmerman, Ed

MEN.

Arkell, R.
Arthur, D. V.
Alderton, K. H. I.
Adams, Edward
Allen, J. H.
Alsop, M. L.
Burke, John T
Buttner, W. W
Bliss, James A
Butler, Chas.
Brandon, Chas.
Bagg, Harry
Bertram and Willard
Baker, Frank
Bewley, Harry
Brown, Geo.
Bruening, Mr.
Butler, Alex C.
Brown, W.
Barr and Evans
Barrows, James O.
Barbour, Edwin
Bergman, Henry
Bartels, William
Brusey, Chas. F
Bryton, Frederick
Burton, Will E.
Buch, H. B.
Bontface, Geo. Jr.
Babcock, Theo.
Brinkley, H. W
Bixley, Edgar
Bell, Digby
Bainbridge, Clement
Bond, Frederick
Bayfield, Wm.
Bertran, C. N.
Butler, Ormond H.
Bartlett, Sidney
Barlow, Harry
Belcher, Frank
Butler, Chas. H.
Cawthorne, J. W.
Caldwell, F. W.
Cohn, Lester
Chapman, Jimmey
Cartter, Edward
Coventry, Gerard
Carson, Jas
Collins, Mr. S.
Couldock, C. W.
Combs, S. W.
Cawthorn, Chas.
Carter, Robt. P.
Carroll, Billy
Clark, Will T.
Carlton, W. T.
Canfield, Eugene
Carleton, Jefferson
Caine, Geo. R.
Cushman, Harry C.
Coffey, T. J.
Coldren, Clarence E.
Cordner, E. A.
Dowling, Jas Jay
De Vonde, Chas
Dunbar, G. F.
Davis, Mark W.
Dennison, Arthur
Dunbar, Robt
De Angelis, Jefferson
Davenport, Allen
Drew, Sidney Mr and Mrs
Dunne, John W
Dodge, Chas F
Doty, C. W.
Davis, Bert
Dodge, Chas. F.
Drew, Sidney
Dyer, Wm. M
Dyer, Wilber
Davenret, K. S.
Davie, Thos P.
De Rome, James
Dellinger, E. J.
Emmett, J. K.
Engelhardt, F. J.
Enghrat, F. J.
Edwards, Samuel
Ewing, Geo.
Elliott, Chas. P.
Ellis, John P.
Elser, C. Leigh
Fullard, K. Inett
Fulton, James
Flaherty, Col. Jack
Ferris, Dick
Fletcher, John
Foy, Eddie
Fagan, Barney
Fanshaw, A. L.
Favor, Edward M
Freeman, Maurice
Freedman, Sam'l
Florence, Neil
Forbes, J. E.
Fulton, Chas
Fish, Mose
Flowers, M. S.
Fitzgerald, Harry
Fowle, Henry
Francis, M. T.
Freeman, Dr W W
Finn, D.
Goodfriend, S.
Granger, Willis
Grant, Lawrence
Griffith, J. C.
Gardenhire, Hon. S. M.
Gould, Wm.
Gotthold, C. F.
Griffith, J. H.
Gregory, Geo. L.
Grismer, Joseph R.
Goodwin, J. Cheever and Gordon, Chas.
Grandin, Elmer
Grant, Coley
Hale, Edward
Hoey, Fred C.
Hamilton, Theo
Hooley, W. F.
Hackett, Jas K.
Holt, Edwin
Herbert, Geo. M.
Halsick, Chas.
Hall, E. M.
Heath, George
Hanna, Wm.
Hall, F. B.
Howard, Benjamin
Harris, J. N. W.
Hayden, W. R.
Hall, L. J.
Hill, W. F.
Hollingshead, Mr.
Hartford, W. S.
Hamilton, Geo. H.
Hatch, W. R.
Hicks, L. P.
Hopkins, Erwin
Henley, D. J.
Herbert, Victor
Harrison, Louis
Howard, Frank
Hoffart, Frederick
Hopkins, Will H.
Hoff, Edwin
Innes, F. N.
Irving, Phil H.
Ianker, W. A.
Johnson, Ben
Johnston, G. N. D.
Johnson's School of Acting
Kester, Paul
Kendall, Ezra
King, S. T.
King, Chas. W.
Kelly, James A.
Karl, Thos.
Keane, Henry L.
Leffingwell, John D.
Leavitt and Nevello
Layborn, Algernon
Lloyd, Jefferson
Litorito, Prof J. S.
Langham, H. A.
Lamb, Chas.
Launey, John
Leake, Frank
Leslie, Harry A
Locke, Mr.
Lacy, Harry
Lindsay, Geo.
Mgr. Boyd's Minstrels
Mgr. Food for Luck co.
Mgr. Beechwood Farm co.
Mgr. Andrews Op. co.
Mgr. McHenry co.
Mgr. A Night's Frolic co.
Mgr. On Ben's Shores co.
Mgr. Carmine co.
Mgr. J. T. Burke co.
Mgr. Arm of the Law co.
Mgr. O'Hooligan's Masquerade co.
Mgr. Engineer co.
Murphy, John Daly
Middleton, Geo W
Murphy, Mark
Marlowe, Frank
Mack, Wm. H
Mc. Sweeney, Jack
Mortimer, Edward
Moore, Walter, Jr
Morton, Geo. B.
Morton, Harry
Marsh, John
Murtha, Frank E
McDonough, G.
Murray, Geo. H.
Millard, Frank
McGregor, Carl C.
Mackay, A.
Mantell, Westley
Musgrove, Geo.
Maxwell, Edward
Marsden, Lawrence
Macnichol, Walter F.
McConnell, J. W.
McDonald, Ian F.
Montgomery, Mr. and Mrs. G. E.
McCabe, J. D.
Moran, Wm. J.
Manola, O. J.
Morrisey, J. W.
Molley Wm. L.
Meyer, Herbert J.
Moulton, Arthur
Morton, C. V.
Nicholson, Lawrence
Newson, C. F.
Newcomer, Wally
Nassan, E. J.
Noble, Milton
Norcross, Frank
Norton, Percy
O'Brien, Neil
Oakley, Duck
O'Neill, John
Orcutt, A. C.
Olmstead, Geo. C.
Phelps, Eugene
Platt, Geo. F.
Parker, Hal E.
Phillips, Walter A.
Pettips, Edwin R.
Phillips, M. L.
Pilby, H. M.
Poor, Chas. B.
Parsons, Geo. W.
Phillips, G. Frank
Presbrey, Eugene
Payne, Reuben S.
Paige, W. H.
Pill, Geo F.
Reed, J. A.
Randolph, H. J.
Rice, M. E.
Richards, C. F.
Royle, A. Milton
Rhys, Tra M.
Russell, Mr. I.
Rosenthal, J. Sam'l
Rareshide, Geo. H
Roberts, Adrian J
Ruby, Mr. G.
Roberts, C. W.
Raymore, Wm. L.
Reagan, Jas W.
Reiley, Thos.
Robeling, Geo.
Ricketts, Geo. H.
Rodenbough, H. S.
Ranney, Frank
Robertson, Donald
Stetson, E. T.
Sykes, Jerome
Stanley, Burton
Springer, Grant
Showles, J. J.
Smith, Mr.
Sweatman, W. P
Spink, A. H.
Slaughter, T. H.
Stephens, Robt N
Stg. Mgr. One of the Bravest co.
Smith, Harry B.
Sayre, Dr
Sellers, Harry
Sarger, Eugene
Stoll, George
Sullivan, J. T.
Scannell, G. P.
Stanley, Robt
Smiley, J. H.
Strelig, P. V.
Sturger, V. S.
Siserman, Jack
St Maur, Harry
Seeley, John
Thompson, W. H
Taylor, Chas. A.
Throop, Chas. E.
Turner, Otis
Teal, Ben
Tully, John
Tucke, Col. Geo. E
Tillotson, J. K.
Taylor, H. W.
Tyler, Geo. E.
Tanes, Arthur
Tannehill, Frank
Tetson, Basil
Teegarden, W.

DATES AHEAD.

[CONTINUED FROM PAGE 10.]

McDOODLE AND POODLE (Rice and Barton's Consolidated): Utica, N. Y., March 9-14.
MINNIE MADDERN FISKE (Henry Greenwall and Co., mgrs.): Pittsburg, Pa., March 9-14, New York city 16-28.
MAY PRESCOTT: Deadwood, S. D., March 8-14, Rapid City 15-21.
MADAME SANS-GENE (Augustus Piton, mgr.): Boston, Mass., Feb. 17-March 20, Montreal, P. Q., 23-28.
MRS. POTTER-MR. BELLEW: New York city March 2—indefinite.
MARIE WELLESLEY (Obee and Wilson, mgrs.): Quincy, Ill., March 9-14.
MILK WHITE FLAG: San Francisco, Cal., March 9-28.
MINNIE SEWARD: Millville, N. J., March 9-14.
MARIE WAINWRIGHT: Fargo, N. D., March 11, Brainerd, Minn., 12, Duluth 13, 14, St. Paul 16-18, Minneapolis 19-21.
MAY IRWIN (Rich and Harris, mgrs.): Brooklyn, N. Y., March 9-14.
MAUDE HILLMAN (W. G. Snelling, mgr.): Pittsburg, Pa., March 9-14, Canandaigua 16-21, Williamsport, Pa., 23-28.
MAUDE FEALY: Greensboro, N. C., March 9-14, Asheville 16-21.
MARGARET MATHER (T. Henry French, mgr.): Fitchburg, Mass., March 10, Manchester, N. H., 11, Exeter 17, Portland, Me., 13, 14.
NAT C. GOODWIN (George J. Appleton, mgr.): Birmingham, Ala., March 11, Atlanta, Ga., 12, Macon 13, Savannah 14, Norfolk, Va., 16, Richmond 17, New Haven, Conn., 18, Providence, R. I., 19-21.
NEIL BURGESS: Boston, Mass., March 9-14.
NEW BOY: Cincinnati, O., March 9-14, St. Louis, Mo., 16-21, Louisville, Ky., 23-28.
NICKERSON COMEDY: Bath, Me., March 9-14.
NORTHERN LIGHTS: Providence, R. I., March 9-14, Brooklyn, N. Y., 16-21.
NATIONAL COMEDY: Cedar Falls, Ia., March 9-14.
OLIVER BYRON (J. P. Johnson, mgr.): Lancaster, O., March 12, Nelsonville 13, 14, Zanesville 16, Canton 17, Beaver Falls, Pa., 18, Rochester 19, McKeesport 20, Altoona 21.
ON THE BOWERY (Davis and Keogh, mgrs.): New York city March 9-14.
OLGA NETHERSOLE (Charles and Daniel Frohman, mgrs.): Milwaukee, Wis., March 9-14.
OUTCASTS OF A GREAT CITY: Binghamton, N. Y., March 2-4, Scranton, Pa., 5-7.
OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Chester, Ill., March 11, Pinckneyville 12, Nashville 13, Mascoutah 14, Lebanon 16, Salem 17, Fairfield 18.
PUDD'NHEAD WILSON: Indianapolis, Ind., March 9-14.
PECK'S BAD BOY: Cincinnati, O., March 9-14.
PRODIGAL FATHER: Fall River, Mass., March 9-14.
PETER F. DAILEY (The Night Clerk, Rich and Harris, mgrs.): Kansas City, Mo., March 9-14.
PLAY AND PLAYERS (C. C. Stumm, mgr.): Pittsburg, Pa., March 9-14.
PARADISE ALLEY (Hamilton and Meyer, mgrs.): Selma, Ala., March 10, Montgomery 11, Pensacola, Fla., 12, Mobile, Ala., 13, 14, New Orleans, La., 16-21, Houston, Tex., 23, 24.
PRIVATE SECRETARY: Fort Worth, Tex., March 11, Dallas 12, 13, Decatur 14, Bowie 16, Gainesville 17, Paris 18, Sherman 19, Corsicana 20, Hillsboro 21.
PUNCH ROBINSON: Bradford, Pa., March 9-14.
RHEA (Rich and Maeder, mgrs.): Fort Wayne, Ind., March 14.
ROBERT GAYLOR: Philadelphia, Pa., March 9-14.
REDMOND DRAMATIC: Emmettsburg, Ia., March 9-14.
RUSH CITY: Toronto, Ont., March 11-14.
ROBERT SHERMAN: Clarence, Mo., March 9-14, Huntsville 16-21, Centralia 23-28.
ROBERT MANTELL (D. A. Bonta, mgr.): Cincinnati, O., March 9-14, Detroit, Mich., 16-21, Chicago, Ill., 22-27.
ROLAND REED (E. B. Jack, mgr.): Baltimore, Md., March 9-14, Atlanta, Ga., 16, Birmingham, Ala., 17, Montgomery 18, Pensacola, Fla., 19, Mobile, Ala., 20, 21, New Orleans, La., 23-28.
RICHARD MANSFIELD: Chicago, Ill., March 9-22.
RUBY LAFAYETTE (J. P. Curran, mgr.): Bowie Tex., March 9-14, Decatur 16-18, Henrietta 19-21, Wichita Falls 23-28.
RICE'S COMEDIANS (Thomas F. Stratton, mgr.): Ilion N. Y., March 9-14, Rondout 16-21, Sing Sing 23-28.
ROBERT HILLIARD (W. G. Smyth, mgr.): Baltimore, Md., March 9-14, Boston, Mass., 16-April 4.
SIDEWALKS OF NEW YORK (Davis and Keogh, mgrs.): Brooklyn, N. Y., March 9-14, Montreal, Can., 16-21, Toronto 23-28.
SPAN OF LIFE: Philadelphia, Pa., March 9-14.
SOL. SMITH RUSSELL (Fred G. Berger, mgr.): Quincy, Ill., March 11, Kansas City, Mo., 12-14, Denver, Col., 16-21, Wichita, Kans., 23, Topeka 24, St. Joseph, Mo., 25, Lincoln, Neb., 26, Omaha 27, 28.
SHAFT NO. 2 (Jacob Litt, mgr.): Cincinnati, O., March 9-14, Philadelphia, Pa., 23-28.
SI PLUNKARD (Merle Norton, bus. mgr.): Grand Island, Neb., March 11, Omaha, 13-19.
SIDE TRACKED (Jule Walters; Will O. Edmunds, mgr.): Shelby, O., March 12, Galion 13, Delaware 14.
SLAVES OF GOLD (W. T. Fennessey, mgr.): Cleveland, O., March 9-14, Philadelphia, Pa., 16-21.
SHORE ACRES (William B. Gross, mgr.): Wheeling, W. Va., March 11, Marietta, O., 12, Charleston, W. Va., 13, Huntington 14.
SOUTHERN-PRICE: Lonaconing, Md., March 11-14, Everett, Pa., 16-21, Monongahela 23-28.
SARAH BERNHARDT: Philadelphia, Pa., March 9-14.
SOUTH BEFORE THE WAR: Washington, D. C., March 9-14.
SAWTELLE DRAMATIC: Lawrence, Mass., March 9-14.
SPOONER COMEDY: Paris, Tex., March 9-14.
THE FOUNDLING: Philadelphia, Pa., March 16-21.
THE DAZZLER (Herbert J. Emery, mgr.): Shamokin, Pa., March 11, Ashland 12.
TRILBY (Eastern; W. A. Brady, mgr.): Trenton, N. J., March 11, 12, Paterson 13, 14, Albany, N. Y., 15, 16, Troy 18, Poughkeepsie 19, Johnstown 20, Gloversville 21, Schenectady 23.
THE CAPTAIN'S MATE (Dittmar Brothers, mgrs.): Philadelphia, Pa., March 23-28.
TOWN TOPICS: Fall River, Mass., March 14.
THE IDEALS (John A. Himmelein, mgr.): Williamsport, Pa., March 9-14.
THE TORNADO (Northern; Jay J. Simms, mgr.): New York city March 9-14, Yonkers, N. Y., 16, Sing Sing 17, Peekskill 18, Albany 19-21.
THE VENDETTA (W. R. Ogden, mgr.): St. Louis, Mo., March 9-14.
THE TORNADO (Southern; J. H. Huntley, mgr.): Parkersburg, W. Va., March 11, McConnells, O., 12, Cambridge 13, Canal Dover 14, Wheeling, W. Va., 16-18, Beaver Falls, Pa., 19, Rochester 20, Butler 21.
TRILBY (Australian; William A. Brady, mgr.): Melbourne April 6—indefinite.
THE DEFAULTER (R. E. French, mgr.): Marion, Ind., March 11, Kokomo 12, Alexandria 13, Ellwood 14, Indianapolis 16-18, Dayton, O., 19-21, Columbus 23-25.
TONY FARRELL: Brockport, N. Y., March 11, Medina 12, Niagara Falls 13, Warsaw 14.
THE KODAK (Ferd Noss, mgr.): Cumberland Md., March 10, 11, Lonaconing 12, Bayard, W. Va., 13.
THE GREAT DIAMOND ROBBERY (Palmer and Knowles, mgrs.): Allentown, Pa., March 11, Binghamton, N. Y., 12, Lancaster, Pa., 13, Wilmington, Del., 14.
THE SPORTING DUCHESS: Philadelphia, Pa., March 23-28.
THE FOUNDLING: Fall River Mass., March 12.
THOMAS B. WARDE: San Francisco, Cal., March 9-14.
TWO OLD CRONIES: Toledo, O., March 9-14, Dayton 16-18.
TRILBY (No. 1; A. M. Palmer, mgr.): Chicago, Ill., March 9-14.
TRILBY (Western; W. A. Brady, mgr.): West Superior, Wis., March 10, Stillwater, Minn., 11, Eau Claire, Wis., 12, Winona, Minn., 13, La Crosse, Wis., 14, Stevens Point 16, Green Bay 17, Oshkosh 18, Milwaukee 19-21, Dowagiac, Mich., 23, Toledo, O., 24, Lima 25, Marion, Ind., 26.
TRIP TO CHINATOWN (Hoyt and McKee, mgrs.): Meriden, Conn., March 11, Norwich 12, Springfield, Mass., 13, Worcester 14.
TANGLEY COMEDY: Doylestown, Pa., March 9-14.
TOM MIX (Johnson Charles Frohman, mgr.): Buffalo, N. Y., March 9-14.
THE FATAL CARD (No. 1): Cleveland, O., March 9-14, Philadelphia, Pa., 23-28, April 4.
THE OLD HOMESTEAD (E. A. McFarland, mgr.): Albany, N. Y., March 9-11, Lyons 12, Oswego 13, Watertown 14, Little Falls 16, Schenectady 17, Cohoes 18, Green Island 19, Troy 20, Bennington, Vt., 21.
THE OLD HOMESTEAD (No. 2): William Warmington, mgr.): Zanesville, O., March 12.
TRIP TO THE CIRCUS (Colonel Hamilton, mgr.): Hoboken, N. J., March 9-14, Scranton, Pa., 16-18, Binghamton, N. Y., 19-21.
THOMAS Q. SEABROOKE: Washington, D. C., March 9-14.
TWO ESCUTCHEONS: Rochester, N. Y., March 10, 11, Syracuse 12-14, Binghamton 16, Carbondale, Pa., 17, Scranton 18, 19, Trenton, N. J., 20, Brooklyn, N. Y., 23-28.
THOMAS E. SHEA: Harrisburg, Pa., March 9-14, Allentown 16-21.
ULLIE AKERSTROM (Gus Bernard, mgr.): Meriden, Conn., March 19-21, Worcester, Mass., 23-28.
UNCLE TOM'S CABIN (Stowe's): Oshawa, Can., March 11, Bowmanville 12, Pt. Hope 13, Trenton 14.
WHITE RAT: Philadelphia, Pa., March 9-15.
WAITE COMEDY (Western, D. H. Woods, mgr.): Scranton, Pa., March 2-14, Paterson, N. J., 16-21, New Brunswick 23-28.
WAITE COMEDY (Eastern; N. C. Bradley, mgr.): New London Conn., March 9-11, Waterbury 16-21, Norwich 23-28.
WHITE SLAVE: Paterson, N. J., March 9-14.
WOODWARD THEATRE: Lincoln, Neb., March 9-14.
WILLIAM BARRY: Middletown, N. Y., March 16, Binghamton 17, Geneva 18, Rochester 19-21, Leroy 23, Bradford, Pa., 24, Corry 24, Titusville 26, Erie 27, Youngstown, O., 28.
WILD GOOSE CHASE (W. McGowen, mgr.): Gadsden, Ala., March 14, Columbus, Miss., 16, West Point 17, Aberdeen 18.
WILBUR STOCK: Winnipeg, Man., March 9-14.
WAR OF WEALTH (Charles A. Parker, bus. mgr.): Jersey City, N. J., March 9-14.
W. H. CRANE (Joseph Brooks, mgr.): Philadelphia, Pa., March 9-21.
WM. C. ANDREWS (My Wife's Friend, Ralph Howard, mgr.): Niles, Mich., March 11, Kalamazoo 12, Adrian 16, Ann Arbor 17, Charlotte 18.
WRIGHT HUNTINGTON STOCK (Branch O'Brien, mgr.): Torrington, Conn., March 9-11, Bridgeport 12-14, Mauch Chunk, Pa., 16-21, Scranton 23-28.

OPERA AND EXTRAVAGANZA.

AN ARTIST'S MODEL: Boston, Mass., March 2-19.
BLACK CROOK (Johnny Williams, mgr.): New Iberia, La., 16, Beaumont 17, San Antonio, Tex., 18, El Paso 20, 21.
BOSTONIANS (Barnabee and MacDonald, props.; Frank Perley, mgr.): Philadelphia, Pa., March 23-April 4.
BLIND BOONE CONCERT: Newport, Ky., March 11, Covington 12-14, Matinee 14, Cincinnati, O., 14-18, Georgetown, Ky. 19-21.
CASTLE SQUARE OPERA: Boston, Mass.—indefinite.
CANADIAN JUBILEE SINGERS: Rockville, Conn., March 11, South Manchester 12, Manchester 13, Hartford 14, 15.
CAMILLE D'ARVILLE: Hamilton, Ont., March 11, Woodstock 12, London 13, Toledo, O., 16-18, Toronto 19-21, Buffalo, N. Y., 23-25.
DELLA FOX (Nat Roth, mgr.): Fort Worth, Tex., March 12, Hot Springs, Ark., 13, Fort Smith 14, Springfield, Mo., 15, Omaha, Neb., 16-21.
DEVIL'S AUCTION (Charles H. Yale, mgr.): Brooklyn, N. Y., March 9-14.
DAMROSCH OPERA: New York city March 2-28.
DE WOLF HOPPER OPERA (Ben D. Stevens, mgr.): Newark, N. J., March 9-14, Harlem, N. Y., 16-21, Brooklyn 23-28.
FRANCIS WILSON OPERA (A. H. Canby, mgr.): Minneapolis, Minn., March 11, St. Paul 12, 14.
FRANK DANIELS (La Shelle and Clark, mgrs.): Philadelphia, Pa., March 23-April 4.
FENCING MASTER: Cincinnati, O., March 11-14.
FANTASMA (Hanlon's): Pittsburg, Pa., March 9-14.
GONZALEZ COMIC OPERA (Frank V. French, mgr.): Alliance, O., March 11, Youngstown 12-14, Akron 16-18, Sandusky 19-21, Tiffin 23-25.
GRAND OPERA: Philadelphia, Pa., March 9-14.
KIMBALL OPERA COMIQUE (Mrs. Jennie Kimball, mgr.): Butte, Mont., March 10, 11, Bozeman 13, Billings 14, Grand Forks, N. D., 16, Crookston, Minn., 17, Fargo, N. D., 18, Fergus Falls, Minn., 19, St. Cloud 20, St. Paul 22-28.
LITTLE CHRISTOPHER: New York city March 2-14, Pittsburg, Pa., 16-21, Louisville, Ky., 23-25, Indianapolis, Ind., 26-28.
LADY SLAVEY: New York city Feb. 3—indefinite.
LILLIAN RUSSELL: New York city Feb. 25—indefinite.
LESLIE OPERA (Henry J. Leslie, mgr.): Washington, D. C., March 16-21, Baltimore, Md., 23-28.
MERRY WORLD (Clair M. Patee, mgr.): Sioux City, Ia., March 10, Lincoln, Neb., 11, Omaha 12-14, Kansas City, Mo., 16-21.
MARIE TAVARY OPERA: Seattle, Wash., March 11, Tacoma 12-14.
SINBAD (D. Henderson, mgr.): San Diego, Cal., March 14, Los Angeles 16-18, Fresno 19, Stockton 20, San Jose 21, San Francisco 23-April 4.
SOUSA'S BAND (D. Blakely, mgr.): Pueblo, Col., March 11, Wichita, Kan., 12, St. Joseph, Mo., 13, Omaha, Neb. 14, Chicago, Ill., 15, Richmond, Ind., 16, Dayton, O., 17, Columbus 18, Pittsburg, Pa., 19, Philadelphia 20-21.
SUPERBA (Hanlon's): Toledo, O., March 9-14.
SHERWOOD'S OPERA (H. C. Plimpton, mgr.): Troy, N. Y., March 11, Columbus 12.
TOMPKINS' BLACK CROOK (U. D. Newell, bus. mgr.): Buffalo, N. Y., March 9-14, Fredonia 16, Erie, Pa., 17, 18, Canton, O., 19.
THE SHOP GIRL: Philadelphia, Pa., March 2-14.
THRILBY (John P. Slocum): Baltimore, Md., March 9-14.
TWENTIETH CENTURY GIRL (Fred Hallen, mgr.): Milwaukee, Wis., March 8-14, St. Paul, Minn., 15-21, Minneapolis 22-28.
TWELVE TEMPTATIONS: Philadelphia, Pa., March 16-21.
WANG: Evansville, Ind., March 11, Nashville, Tenn., 12.

MINSTRELS.

AL. G. FIELD'S WHITE MINSTRELS: Warren, Pa., March 11, Jamestown, N. Y., 12, Fredonia 13, Lockport 14.
BEACH AND BOWERS: Marshalltown, Ia., March 11, Cedar Rapids 12.
BOWMAN AND YOUNG: Butte City, Mont., March 11, 12.
CLEVELAND'S: St. Albans, Vt., March 11, Burlington 12.
DARKEST AMERICA (Will A. Junker, mgr.): Richmond, Ind., March 11, Middletown 12, Frankton 13, Marion 14, Elkhart 16, Goshen 17, Bryan, O., 18, Paulding 19, Van Wert 20, Delphos 21.
GORTON: Indiana Pa., March 14, Blairsville 16, Apollo 18, Leechburg 19, Tarentum 20.
HI HENRY'S MINSTRELS: Circleville, O., March 11, Indianapolis, Ind., 12-14.
PRIMROSE AND WEST (Joseph Garland, mgr.): Hartford, Conn., March 11, Springfield, Mass., 12, Holyoke 13, Albany, N. Y., 14.

VAUDEVILLE.

AMERICAN GAIETY GIRLS: Webster, Mass., March 10, Worcester 11-14.
BROWN'S EXTRAVAGANZA: Dobbs Ferry, N. Y., March 11.
BLUEBEARD: Lynn, Mass., March 11, Fall River 12-14.
BULL FIGHTERS: Pittsburg, Pa., March 9-14.
CITY CLUB: Paterson, N. J., March 9-14.
CITY SPORTS: Albany, N. Y., March 9-14.
FLYNN AND SHERIDAN'S BIG SENSATION: New York city March 9-14.
FRENCH GAIETY GIRLS: Wilmington, Del., March 11, Trenton, N. J., 12, Rahway 13, Elizabeth 14.
FRENCH FOLLY: New York city March 9-14.
FIELD AND HANSON'S DRAWING CARDS: New York city March 23-April 4.
GUS HILL'S NOVELTIES: Wheeling, W. Va., March 12-14.
GOLDEN CROOK: Belle Vernon, Pa., March 11, Uniontown 13, Connellsville 14.
HOWARD ATHENAEUM: Washington, D. C., March 16-21.
HARRY WILLIAMS' OWN: Brooklyn, N. Y., March 9-14.
HOWORTH'S HIBERNICA (A. L. Blodgett, mgr.): Three Rivers, Mich., March 11, Hillsdale 12, Hudson 13, Blissfield 14.
HYDE'S COMEDIANS: Cincinnati, O., March 9-14.
HARRY MORRIS' ENTERTAINERS: Brooklyn, N. Y., March 9-14.
IRWIN BROTHERS' SPECIALTY: Newark, N. J., March 9-14.
LONDON GAIETY GIRLS: Boston, Mass., March 9-14.
LADIES' CLUB: Brooklyn, N. Y., March 9-14.
NEW YORK STARS (Gus Hill, mgr.): Kansas City, Mo., March 9-14.
REILLY AND WOODS: New York city March 9-14.
RENTZ AND SANTLY BURLESQUE: Buffalo, N. Y., March 11.
ROSE SYDELL'S LONDON BELLES: Boston, Mass., March 9-14.
ROSE HILL: Philadelphia, Pa., March 9-14.
TONY PASTOR: New York city—indefinite.
TRANS-OCEANICS: Syracuse, N. Y., March 11, Albany 12-14.
WEBER AND FIELD'S OWN: Brooklyn, N. Y., March 9-14.
WHITE CROOK (Eastern): Binghamton, N. Y., March 11, Scranton, Pa., 12-14.
WEBER'S OLYMPIA: Harlem, N. Y., March 9-14.
WASHBURN SISTERS: Boston, Mass., March 9-14.
WATSON SISTERS: Reading, Pa., March 9-14.
WHITE CROOK (Western): Greensburg, Pa., March 11, Latrobe 12, Mt. Pleasant 13, Washington 14.
WEBER AND FIELD'S VAUDEVILLE: Cleveland, O., March 9-14.
WILLIAMS' METEORS: Baltimore, Md., March 9-14.

MISCELLANEOUS.

ALF AND BOSS TAYLOR: So. McAlester, I. T., March 11, Bonham, Tex., 12, Sherman 13, Terrell 14, Corsicana 16, Waxahachie 17, Hillsboro 18, Dallas 19, Fort Wayne 20.
BARTHOLOMEW'S EQUINES: Joplin, Mo., March 11, Springfield 12-14.
BRISTOL'S (D. M.) EQUINES: Tucson, Ariz., March 13-14, Phoenix 16-17.
COOPER'S CIRCUS: New Orleans, La., Feb. 24—indefinite.
COLONEL INGERSOLL: Leominster, Mass., March 11, Providence, R. I., 12, Worcester Mass., 13, Brooklyn, N. Y., 14.
COYLE'S MUSEUM: Birmingham, Ala., March 11-14.
CARTER'S AMUSEMENTS: Troy, N. Y., March 11.
ELI PERKINS: Nelson, Mo., March 11, Boone, Ia., 13, Ames 14, North Platt, Neb., 16, Boise City, Idaho, 18.
FRANCIOTHE (Hypnotist): Utica, N. Y., March 9-14.
HELMANN, NAPOLEON OF NECROMANCY (G. Pomeroy Robinson, mgr.): Lonaconing, Md., March 27, Mt. Savage 28, Frostburg 30, Barton 31, Cumberland April 1, Keyser, W. Va., 2, Piedmont, 3, Morgantown 6.
HARRY WOODWARD: Luftonboro, N. H., March 11, 12, East Wakefield 13-17.
HILLYER AND BERGL'S MYSTOGOGUES: Galveston, Tex., March 12-14, Houston 16-18.
LEE (Hypnotists, F. R. Lehman, mgr.): Amsterdam, N. Y., March 9-14, Albany, 16-21, Saratoga Springs 23-28.
LA PEARL: Danville, Ill., Feb. 10—indefinite.
MORRIS DECASTRO: Savannah, Ga., March 11-14.
NORRIS BROTHERS' EQUINES: Kensington, Pa., March 11-14.
THE FLINTS (L. J. Meacham, mgr.): Burlington, Ia., March 9-11, Dubuque 12-17, Madison, Wis., 19-21.
THE SAGES (Hypnotists; Thomas F. Adkin, mgr.): Norristown, Pa., March 10-14, Pittsburg 16-April 4.

W. S. Bates, bus. mgr., Rice's Comedians.

NEW YORK THEATRES.

EMPIRE THEATRE BROADWAY AND 40TH ST.
EVENINGS 8:15. MATINEE at 2.
WEDNESDAY AND SATURDAY MATINEE.
EMPIRE THEATRE COMPANY
In a New Comedy entitled
BOHEMIA
From the French, by CLYDE FITCH.

PALMER'S
MR. A. M. PALMER . . . . . Manager.
Evenings at 8:10. Matinee Saturday only.
ENGAGEMENT OF
Julia Marlowe Taber
—AND—
Robert Taber
In a careful presentation of
ROMEO AND JULIET

BROADWAY THEATRE
MANAGER . . . . . MR. T. H. FRENCH
Handsomest and Safest Theatre in the World.
RETURN TO THE AMERICAN STAGE OF
Mr. GEORGE C.
MILN
With whom will be associated JOHN MALONE, MARY SHAW, HENRY JEWETT, presenting Shakespeare's tragedy
JULIUS CÆSAR
Evenings at 8:15. Matinee Saturday at 2.

GRAND OPERA HOUSE
AUGUSTUS PITOU . . . . Lessee and Manager.
6th Avenue and 23d Street
Matinees Wednesday and Saturday.
RICE'S SURPRISE PARTY
—IN—
1492
With New Features

HAMMERSTEIN'S OLYMPIA
MUSIC HALL, THEATRE, CONCERT HALL.
OSCAR HAMMERSTEIN . . Sole Owner and Manager.
Broadway and 44th Street.
Evenings at 8:15. Matinees Wednesday and Saturday.
MUSIC HALL. EUROPEAN VAUDEVILLE and Oscar Hammerstein's Spectacular Opera and ballet MARGUERITE.
THEATRE. RICE'S EXCELSIOR JR.
CONCERT HALL, Promenade Concerts.
50 cents admits to all.

HOYT'S THEATRE
Twenty-fourth Street, near Broadway.
HOYT AND McKEE . . . . . Managers.
THIRD MONTH
Evngs 8:30. Mat. Sat. 2:15 HOYT'S Musical Farce,
A BLACK SHEEP
A LAUGH IN EVERY LINE.

B. F. KEITH'S NEW UNION SQUARE THEATRE
E. F. ALBEE, - - General Manager.
J. AUSTIN FYNES, - - Resident Manager.
Devoted to Mr. Keith's Original Idea.
CONTINUOUS PERFORMANCE.
Successful Since July 5, 1888.
BEST VAUDEVILLE IN NEW YORK

PASTOR'S CONTINUOUS PERFORMANCE
14th Street, near 3d Avenue.
Joe J. Sullivan, Edwin Latell, 6 Rinehart Sisters, Kittie Mitchell, Gyon Juliski, Mr and Mrs. Add Eyman, Louise Alston, Fields and Walley, Lightwood and Willard, Gilmore and Boshell, Allyn and Lingard, Judge and Williams, Hines and Coulby, Flossie Hughes, Marion and Pearl, O'Brien and Collins, Dave Whiteley.

NEW YORK THEATRES.

GARRICK THEATRE 35th St. near Broadway.
RICHARD MANSFIELD . . . . . Lessee.
CHARLES FROHMAN . . . . . Manager
3D WEEK
MR. JOHN DREW
(Management Charles Frohman)
IN HIS GREATEST TRIUMPH
The Squire of Dames
Evenings, 8:20. Matinee Saturday at 2.

LYCEUM THEATRE
4th Avenue and 23d Street.
DANIEL FROHMAN . . . . . Manager
ENORMOUS SUCCESS.
The Prisoner of Zenda
The Great Romance
BY THE LYCEUM THEATRE COMPANY.
Evenings at 8.15. Matinees, Thursday and Saturday at 2.

KOSTER & BIAL'S MUSIC HALL **34TH ST.**
FEB. 24 to MARCH 21, '96.
LA LOIE FULLER
Vaudeville. Specialties. Novelties.
Evenings, 8:15. Saturday Matinee, 2:15.

HERALD SQUARE THEATRE
CHARLES E. EVANS . . . . . Proprietor
W. D. MANN . . . . . Manager
Evening at 8:15. Matinee Saturday only.
SIXTH MONTH OF BELASCO'S PLAY
The Heart of Maryland.
Crowded all the time.

AMERICAN THEATRE
Reserved seats, orchestra circle and balcony 50c.
Evenings at 8. Matinee Saturday at 2.
Revival of Dion Boucicault Romantic Plays
Mr. BOUCICAULT
Miss HARTINOT
—IN—
THE SHAUGHRAUN

STAR THEATRE Broadway & 13th St.
Management WALTER SANFORD.
Matinees Wednesday and Saturday.
STILL PLAYING.—STILL PLAYING.
THE WAR OF WEALTH

SANFORD'S THEATRE 31st St. & 3d Ave.
WALTER SANFORD, Proprietor and Manager.
Matinees Tuesday and Saturday
STEVE BRODIE
ON THE BOWERY

BROOKLYN THEATRES.

PARK THEATRE THIS WEEK
A. M. Palmer and Edwin Knowles, Lessees and M'grs
WILLIAM CALDER'S CO. IN
A Country Dance
First time on any Stage.

Col. Sinn's **MONTAUK THEATRE.**
The Leading and the Elite Theatre of Brooklyn.
COL. W. E. and W. L. SINN . . . . Proprietors.
This week Matinees Wednesday and Saturday.
HERRMANN THE GREAT
In his New Marvelous Entertainment.
Next Week—NORTHERN LIGHTS.

AMPHION THEATRE
EDWIN KNOWLES . . . . . Proprietor
Matinees Wednesday and Saturday.
FOR FAIR VIRGINIA
Next Week—HERRMANN THE GREAT.

COLUMBIA THEATRE
DANIEL FROHMAN & AL HAYMAN, Props
HARRY MANN . . . . . Manager.
MAY IRWIN
IN **THE WIDOW JONES**
Next Week—GENTLEMAN JOE.

HOBOKEN THEATRE.

LYRIC THEATRE Hoboken, N. J.
GEORGE HARTZ . . . . . Manager.
Monday and Tuesday Evenings (Special Souvenir Matinee Tuesday)
TRILBY
Wednesday Evening—The Irving Place Theatre Stock Company.
Thursday, Friday, Saturday and Matinee
DARKEST RUSSIA

PACKARD DRAMATIC, MUSICAL AND PLAY AGENCY.
47 WEST 28th STREET, NEW YORK.
Mrs. BEAUMONT PACKARD, ... Manager
HOWARD P. TAYLOR, ... Director Play Dep't
THE LARGEST NUMBER OF PROFESSIONALS ON OUR BOOKS of any Agency in the world.
Plays read, criticised and altered at moderate terms and arrangements made for production. Plays and Sketches written to order.
Telephone Call 1849 28th Street.

FOR RENT.—Elmwood Opera House. Seats 1,000. Population of town, 10,000. Suburban towns, 30,000. Good stage. Ten sets of scenery. Will rent to right party for three, five or ten years. Best of reason for renting. A good show town. House recently remodeled. Reference given if required. Address WM. H. TROW BRIDGE, Proprietor, South Framingham, Mass.

HENRY CLAY BARNABEE

AS EZRA STEBBINS IN A WAR TIME WEDDING.

It is a melancholy fact that comic opera in this country has degenerated into a form of entertainment scarcely on an intellectual par with old-fashioned burlesque. This is partly the fault of the actors entrusted with the comic roles, partly the fault of the public who encourage these comedians in any access of horseplay and tomfoolery.

One cannot easily foresee the drifts and eddies of popular taste, but it is not altogether improbable that at no very distant date there will be a reaction among theatregoers in favor of comic opera interpreted by artists of discretion and refinement.

That the intelligent portion of the public really prefers legitimate comic opera to buffoonery and noisy vulgarity, any one may convince himself who will go to the Bostonians' performance of Robin Hood and see how keenly the audience relishes the quiet, refined, subtle and artistic humor of Henry Clay Barnabee.

Not a particle of horseplay here—only good, genuine, unadulterated comic acting, acting that one may enjoy without an after-feeling of shame-facedness and disgust: acting that is irresistible because of its very quietness and refinement.

Nobody can be more amusing than Mr. Barnabee—and amusing in a legitimate way. He is a comedian of skill, of taste, and of feeling. His success is a triumph of mind over mummery. He irradiates humor; his personality is quaint and individual; but he wins admiration chiefly because of his discreet good taste. He has never been tempted into an abdication of the one true creed of theatrical art which is the secret of all legitimate success. In his most extravagant characterizations he has always tried the hold the mirror up to nature. So it is that the intelligent theatregoer will always prefer his quiet humor to the boisterous acrobatics of performers who call themselves 'comedians.'

Mr. Barnabee had just risen from dinner at the Imperial the other evening when a MIRROR reviewer looked upon him for a little biographical chat.

"My people," said the comedian, "were all rigid church-going, God-fearing people. In their eyes, the theatres were hotbeds of iniquity. So you can see that my talent for the stage, such as it is, was not nurtured and encouraged by theatrical ancestors. There is a good deal in heredity, of course. But in my case, there was no ancestral influence. I sprang, so to speak, full-armed from the Jupiterian brow of Puritan ancestory. There was actor blood in me in spite of the long line of forefathers who had considered the theatre unrighteous and iniquitous.

"As a boy, I came down from Portsmouth, Maine, to earn my living in the city of Boston. I began as a clerk in a dry goods store. Opposite the store were the rooms of the Mercantile Association, a club where young men of the city would meet for debates and rhetorical exercises. I was persuaded to join the Association and took at once a very lively interest in all its proceedings. Every other week, for our own amusement, we fixed up a little impromptu entertainment of songs, recitations and an occasional farce. It soon fell to my lot to arrange all these little affairs and I came to be regarded among my comrades as a great and inspired comic genius. It's quite amusing how easily people will put faith in an amateur's talent. Of course, my little local successes were bound to culminate in a regular professional appearance. And thus it came about that I was asked to appear at a benefit given to R. F. McClannin at the Boston Museum where I had the honor of playing Cox to the Box of the great William Warren. I also played Toby Twinkle in All That Glitters is Not Gold.

"Let me say that I consider William Warren the greatest dramatic genius this country has ever produced. He could play a round of totally dissimilar characters, and he was superb in them all. He was equally at home in old comedy and in broad farce. He could throw his individuality into two such distinct types as Tony Lumpkin in She Stoops to Conquer and Sir Peter Teazle in The School for Scandal and make living, breathing realities of them both. In an Irish play, called My Son, he would convulse the whole house to tears by the most pathetic piece of acting I have ever seen. William Warren was the great actor of America. This is not fancy, it is sound fact. Unfortunately for himself and for the cause of dramatic art, his genius was a delicate flower that could only flourish on home soil. Whether from extreme modesty or diffidence, he was never able to do himself justice on any stage but the stage of the Boston Museum. There he was known and beloved as a great artist. Away from there he was a mere name. Each year he would go to Chicago to play at his sister's benefit, but only for this single performance would he be tempted from his native heath. I will say, in all frankness, that I owe much to William Warren. It was a genuine delight to watch his performance; it was likewise a lesson of the most enduring value. Such merit as I may possess as a comedian I feel is owing wholly to the inspiration and impetus of William Warren's performances at the Boston Museum."

"Was it very long after your debut that you drifted on the professional stage?"

"Oh, yes; I was many years posing as an amateur comedian. At the request of Mr. Field, I appeared on occasional Saturday nights at the Museum in parts like Amanidab Sleek in The Serious Family, and Henry Dove in Married Life. About this time the confinement of my indoor work in the dry goods store began to tell upon my health and my physician told me I must spend more time in the open air. So I got together a little concert company of people who had been associated with me and we toured the New England towns with great success. My health returned and that was the most important consideration with me at the time."

"Tell me about the organization of the Boston Ideals."

"In 1878 a Boston paper suggested a performance of Pinafore by an ideal cast of church singers and amateurs. Myron Whitney, Adelaide Phillips and Mary Beebe were named. The suggestion attracted considerable attention and the managers of the Boston Theatre thought that there might be money in the scheme. They went to Miss Ober, who was then running a concert bureau and looking after the interests of a great many prominent concert singers. Under Miss Ober the Boston Ideals came into existence. George Frothingham and I were the only real professionals in the company. All the others were amateurs with fine voices. Mr. Frothingham had been a minstrel performer with Carncross and was of an adaptive, plastic nature. As for myself, I had been before the public for over twenty years.

"The Boston Ideals, as every one knows, enjoyed a very prosperous life. We were all one big family. We had none of the petty jealousies and animosities that seem inevitable in most theatrical companies. Miss Ober's word was law and we always stood by what she said or did. Therein, I think, lay the secret of our enduring success."

"You did not visit New York very often?"

"No, we came once to Booth's Theatre in some Gilbert and Sullivan operas, and again afterwards to the Fifth Avenue. Whether it was that New Yorkers didn't like us, or that we didn't give them time to like us, I can't say. Certainly we got no encouragement to play a long engagement here."

"And after the Boston Ideals?"

"Well, when Miss Ober retired from the management of the Ideals, some of the old favorites dropped out, and some of us staved on under Foster's management. Eventually the Boston Ideals merged into our new organization, the Bostonians."

"Was Robin Hood a hit from the first?"

"Well, yes and no both. You remember we did it first in Chicago. The press were discouragingly critical, and found finical fault with the opera. But we felt from the first that we had hold of a good thing. At our New York opening the gasman came to me and said with a very sophisticated air, 'Mr. Barnabee, this opera is all right, and that's straight. I saw the first night of Erminie, and I said it was good for two years. Now I say the same thing of Robin Hood.' The gasman was right, and the gentlemen of the press were wrong."

"You don't put much faith, then, in newspaper criticism?"

"Oh, I should be sorry to give you that impression. What I really do think, though—and I say it with all frankness—is that the critics for the daily press are not as enthusiastic as they might be over home productions. They go into ecstacies over foreign things, and come down heavily on native products. The Bostonians have tried to encourage home art by producing six American operas written and composed by Americans. Yet I don't think we've gotten as much credit for doing that as we ought to have had. Why, do you know that Messrs. De Koven and Smith had to pay money out of their own pockets for the privilege of getting their first opera, The Begum, produced by the McCaull company? And here we've brought out Robin Hood, The Ogallalas, Prince Ananias, The Maid of Plymouth, The Knickerbockers, and A War Time Wedding—all of home manufacture!

"I fail to see how the critics can say anything good of the English farces imported here—musical comedies, as they are called, though they are neither musical nor comical. To me they are the most extraordinarily inane compositions ever foisted upon the public. And when American managers take to importing these inanities and actually bringing over shiploads of English actors to perform in them, I believe that the critics on the daily press, who are supposed to direct and influence public opinion, should cry 'Halt!' with all their power and strength. Instead of going into ecstacies over these puerile English farces produced by Englishmen who can neither act nor sing, the critics might better cultivate generosity toward American productions. I say this in a spirit of becoming deference to the incomparable corps of talented men who write for the press."

"What about the new opera which you did in San Francisco?"

"You mean The War Time Wedding? Oh, it went very well, and I am sorry we shan't be able to do it in New York this season. My role is that of a New Englander, Ezra Stebbins—the first typical Yankee, by the way, to figure in an opera. I have real sympathy for the part, which is capitally conceived and developed. There are many little touches of sentiment that are very effective, but the key-note of the character is unconscious, spontaneous humor. I don't think I've ever done anything better than this little piece of work. We shall probably present A War Time Wedding here next season. You know that after this year we intend to go back to our old repertoire of standard operas—The Bohemian Girl, The Musketeers, Fra Diavolo, and the other favorites in the days of the Boston Ideals. Robin Hood will, of course, be a stand by with us, and we shall frequently give the new opera a hearing. Marie Stone (Mrs. W. H. Macdonald) will return to the stage. She and George Frothingham and myself will then be the sole surviving representatives of the Boston Ideals. And now," said Mr. Barnabee, smiling, "with your permission, I shall stem the tide of reminiscence and reflection. I must go over to Nottingham Forest and don the robes of Nottingham's Sheriff."

FREE TREATMENT OF THE MORPHINE AND OPIUM HABITS.

Editor Dramatic Mirror.—To prove that we have a painless and certain cure for opium and morphine habits, will send sample treatment free of charge. (Confidential.) Golden Specific Co., Cincinnati, O.

Davenport

I have found Dr. Warren's Troches most beneficial for the throat and voice and would advise their use by all professionals.

E. L. DAVENPORT.

The Modern Joan of Arc POLISHES HER BOOTS WITH

BROWN'S FRENCH DRESSING.

Her sister of old would have done likewise had this Dressing been on the market at that time.

BROWN'S FRENCH DRESSING IS SUPERIOR TO ALL OTHERS FOR THE FOLLOWING REASONS:

1. It gives a Superior Polish. 2. It does not crack or rub off on the skirts. 3. Unlike all others, it does not crack or hurt the leather, but on the contrary, acts as a preservative. 4. Has been manufactured over forty years and always stood at the head.

Ask your Dealer for BROWN'S FRENCH DRESSING. And be sure to accept no other. SOLD EVERYWHERE.

PROCTOR'S OPERA HOUSE,

HARTFORD, CONN.

OPEN TIME FOR STARS AND COMBINATIONS OPEN TIME

March 19, 28, 30. April 2, 3, 6, 7, 8, 9, 20, 21, 23, 24, 25, 28, 29, 30. May 2, 4, 6 to 11, 13 to 16, 19 to 22, 25 to 30.

PROCTOR'S LELAND OPERA HOUSE

ALBANY, N. Y.

March 18, 30, 31. April 1, 2, 13 to 24, 27 to 30. May 4 to 7, 10 to 14, 18 to 30.

NOW BOOKING SEASONS '95, '96, '97.

Address P. P. PROCTOR, Proctor's Theatre, Twenty-third Street, New York.

IMPORTANT NOTICE.

All Managers holding time for **Herrmann the Great** season 1896-97 will please address the undersigned, stating dates held.

WM. C. CUBITT,
Secretary, Herrmann the Great,
Abbey's Theatre Building, Room 101, 1402 Broadway, New York City.

JULIA MARLOWE TABER
AND
ROBERT TABER

With their own company
PALMER'S THEATRE, MARCH 9 TO 21.

PRODUCING STANDARD PLAYS.
THEODORE BROSKEY, Manager.

The Famous, Original

BOSTONIANS

HENRY CLAY BARNABEE and W. H. MACDONALD, Proprietors.
Address, McConnell's or American Exchange, 1402 Broadway, New York.

Direction of FRANK L. PERLEY.

PROTECTIVE ALLIANCE OF SCENIC PAINTERS OF AMERICA.

Acting under charter of National Alliance of Theatrical Stage Employes.

Meet Every Thursday, at 8 P. M., at 147 W. 42d Street, New York.

Members Please Take Notice. HARLEY MERRY, Chairman

ACTORS' ASSOCIATION OF AMERICA.

No further dues will be charged to members until a charter is applied for.
Copies of By-Laws and Constitution, also Membership blanks, forwarded on application to Secretary.
Offices, 51 West 28th Street. Next Meeting, Sunday, March 15, at 3 P. M.

EVERYBODY'S WIG MAKER.

EDW. E. ROEHL, 74 STATE ST., CHICAGO

IS THOROUGHLY ACQUAINTED WITH ALL THEATRICAL WORK. A COMPLETE STOCK OF LEICHNER'S IMPORTED PURE GREASE PAINTS AND FACE POWDERS, ETC. CATALOGUE.

Wm. Calder's Attractions.

"THE SPAN OF LIFE,"
"IN SIGHT OF ST. PAUL'S,"
"JOHN MARTIN'S SECRET,"
"A COUNTRY DANCE."

Sole Representative in America for Sutton Vane, Arthur Shirley and Ben Landecker, and other prominent authors. Have on hand and am constantly receiving plays of every description which can be negotiated for by responsible managers only. Address

1370 Broadway, New York.

WM. CALDER.
Proprietor and Manager.

E. E. ZIMMERMAN,
REPRESENTATIVE.

PLAYS FOR SALE.

Mr. Charles Townsend, the popular dramatist, whose MIRROR articles on playwriting were so widely copied, offers the following:

A GILDED YOUTH: Comedy, 3 Acts, 3 male, 2 female characters. Interior scenery. Modern costumes. Star parts, eccentric comedian and soubrette. *Successfully played by the Author.* Price $50.

A MARRIED BACHELOR: Comedy, 3 Acts, 3 male, 2 female characters. Interior scenery. Modern costumes. Star parts, rough soubrette and light comedian. *A sure winner.* Price $50.

Special attention is called to the small casts and low prices. Sale positive. No dickering.

Address CHARLES TOWNSEND,
Weedsport, N. Y.

AMERICAN ACADEMY
OF
The Dramatic Arts
(LYCEUM SCHOOL OF ACTING).

CARNEGIE HALL, 57th Street and 7th Avenue, New York.
(Entrance on 57th Street.)

TWELFTH YEAR BEGINS IN OCTOBER

Catalogue on application.

FRANKLIN H. SARGENT, President.

THE COMEDIAN
CORSE PAYTON

And his Comedy Company, carrying his own 60 foot Scenery Car with scenery for 6 big productions. A Ten Thousand Dollar investment playing week stands at Popular Prices.

ADDRESS ROUTE THIS PAPER.

R. A. BARNET

Address DRAMATIC MIRROR.

SEASON 96-97.
Ariadne of Repertoire
CARRIE LOUIS
And her own sterling company.
DIRECTION EDWIN DECOURSEY
Address care MIRROR.
WALTER WOODS, Sole Prop.

VERNER CLARGES
With Mrs. Potter and Mr. Bellew.
Under the management of
Mr. Augustin Daly.

WM. C. OTT At Liberty
Musical Director of McCarthy's Mishaps Co. since first of Season. Address care MIRROR.

WILSON BARRETT
Address LOW'S EXCHANGE,
90 Broadway

Address N. V. D. AMATIC MIRROR.

NESTOR LENNON
in
ARM OF THE LAW

"Capt. Holmes."

STING REMOVED
DIGBY BELL
WITH
HOYT'S MASTERPIECE
A MIDNIGHT BELL
DIRECTION OF
DUNCAN B. HARRISON.

ROBERT DROUET
Leading Business. Dramatic Author.
Count Helpperg—Hme. Sans Gene '95-96.

Charles T. Ellis
IN
"THE ALSATIAN"
SEASON 1895-96.
Address ARCHIE H. ELLIS,
McConnell's Exchange, Abbey Theatre Bldg., N. Y

TOUR OF
CHARLES B. HANFORD,
ELIHU R. SPENCER
AND
NORA O'BRIEN
Merchant of Venice, Julius Cæsar,
Romeo and Juliet, Damon and Pythias,
The Hunchback, Othello and Virginius.
Seven Superb Scenic Productions.
Address Charles B. Hanford,
204 F St., N. W., Washington, D.C.

ANNUAL STARRING TOUR OF
KITTIE RHOADES
REPERTOIRE—Galatea, New Magdaline, Camille, Nobody's Child, East Lynne, Kettle of Fish, Hidden Hand, Tom Sawyer and The Wife's Secret.
Permanent address, Rhoades Lodge,
Direction GEO. H. ABBOTT. Port Byron, N. Y.

FREDERICK BANCROFT, the Magician, has completed his American tour and will shortly sail for Europe.
His business manager, Mr. Victor Harmon, is now booking the American tour for the season of 1896-97.
New York office, 511 Abbey's Theatre Building.

PROCTOR'S
AMUSEMENT DIRECTORY.

PROCTOR'S OPERA HOUSE, Hartford, Ct., and LELAND OPERA HOUSE, Albany, N. Y., Stars and Combinations.

PROCTOR'S THEATRE, 23D STREET.
ORIGINAL CONTINUOUS VAUDEVILLE. High-class novelties all the time from 11 A. M. until nearly 11 P. M.

PROCTOR'S PLEASURE PALACE, 58th Street East, bet. Lexington and 3d Avenues, NEW YORK.

FIRST-CLASS VAUDEVILLE ARTISTS write for dates. Consider silence a polite negative.

Address all communications to F. F. PROCTOR, Proctor's Theatre, 23d Street, near Sixth Ave., New York.

AMERICAN TOUR
Of the Sensational Society Melodrama in Four Acts, entitled
"THE RECKONING"
From the GLOBE THEATRE, LONDON.

Directed by S. P. COOKEY, who has secured the exclusive American rights from the Author, Mr. SILVANUS DAUNCEY (Brother to Henry Arthur Jones, the renowned English playright).

"A Wholly Interesting and Powerful Drama."
"An Enthralling Story,
With Strong Situations and Bright Comedy."

A PLAY OF SURPRISES.

Special Scenery and Effects. First-Class Company.
American Representative, H. S. TAYLOR,
1244 Broadway, N. Y.

THE
AMERICAN THEATRE
Driggs, near Broadway, Brooklyn.

BOHMER AND RUNNER, Lessees and Managers.

A beautiful and modern playhouse. Now booking for this and next season the very best and strongest attractions. Prices 15c to $1.00. For open time address
GEO. PECK, Business Manager.

Thomas G. Moses,
SCENERY
NEW YORK AND CHICAGO
ADDRESS:
W. F. HAMILTON, Representative, Room, 1920-21, Standard Theatre Building, New York, N. Y.
THOMAS G. MOSES, Waverly Theatre Studio, Madison & Throop Sts., and Schiller Theatre, Chicago, Ill.
SKETCHES and WORKING MODELS furnished. Estimates made on complete productions.
Special care taken with Drop Curtains and Stock Scenery for Theatres.

O. L. STORY
Scenic Painter,
PAINTER OF BOSTON, MASS.
Drop Curtains and Scenery.
Sketches and Models for Scenic Productions and estimates on the work complete.
Studio, 21 Tufts St., Somerville, Mass.
Near Prospect Hill Station.

SCENERY
GEORGE HEINMAR, 327 Fourth Ave., New York City.
HOWARD TUTTLE Davidson Theatre, Milwaukee, Wis.
For Opera Houses, Halls & Companies

Chas. Fletcher
Scenic Artist, 288 Grand St., New York city. My scenery for "Coon Hollow" shows first-class work. You save money by employing me.

Third Edition—Now Ready.
The Giddy Gusher Papers
BY MARY H. FISKE
A Volume of Laughter and Tears.
Handsomely bound in cloth. By mail, 50 cents.
THE DRAMATIC MIRROR, 1433 Broadway.

A. B. ANDERSON
Agent, Treasurer or Manager—Traveling or Located.
AT LIBERTY this or next Season.
Address 2317 St. Catherine St., Montreal, Can.

FRANK CASEY
3d YEAR as PEPAT in WANG.
AT LIBERTY for season of 1896-97.
Address MIRROR office.

THE PLAYS OF GEO. W. AND HELENE RIPLEY WALTHEW
ALICE KAUSER,
Agent.

ETHEL LYNTON
AT LIBERTY after May 1 for Summer Opera.
Address MIRROR.

Charles Fleming
AT LIBERTY.
Charles Frohman's MASQUERADERS, 1895-96.
Address 122 W. 44th Street, New York.

MR. THOMAS KEENE
Castleton Corners, N. Y.

HELEN VON DOENHOFF
PRIMA DONNA CONTRALTO.
Available for special engagements, concert and opera.
Address care STEINWAY HALL.

Carrie L. Keeler
WITH
Chas. H. Hopper's Chimmie Fadden Co.
Address MIRROR.

ABBE
Stephen Dunbar, FOR FAIR VIRGINIA.
En route.

ETTA REED
LEADS.
CORSE PAYTON CO.

JOHN TULLY
Business Manager for Sir Augustus Harris' Terminated American Tour with "HANSEL and GRETEL"
Address Drury Lane Theatre, London, England.

MR. and MRS.
Wright Huntington
AT LIBERTY.
SINGLE OR JOINT ENGAGEMENT.
Address 61 West 28th Street, Box 10.

BEN LODGE
AT LIBERTY
Address 415 West Forty-sixth Street, care Bleezarde.

HARRY LA MARR
With Charles H. Vale's Twelve Temptations.

J. ALDRICH LIBBEY
ENGAGED. A TRIP TO CHINATOWN CO.
Address No. 222 West 47th St., N. Y. City.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

FAREWELL TOURS {1895-96—EASTERN. 1896-97—WESTERN.

MODJESKA

Direction FRANK L. PERLEY.

Address, McConnell's or American Exchange, 1402 Broadway, N. Y.

HUBERT WILKE

AT LIBERTY.

Address Yonkers, N. Y.

MISS ILDA ORME

COMEDIENNE

EMPIRE

Address, Low's Exchange, Trafalgar Square, London.

Katherine Rober

TOURING WITH HER OWN COMPANY.

Season 1895-96. Address Mirror.

ROSE EYTINGE

AT LIBERTY TO CONSIDER OFFERS FOR 1895-96, OR SHORT ENGAGEMENTS.

Instruction Given in Elocution and Practical Stage Work. Actors and Actresses Coached in Special Parts.

AMATEUR PERFORMANCES CONDUCTED. 128 East 28th Street.

Edgar Forrest

WITH THE LAST STROKE.

Management of JACOB LITT. Address Mrs. FERNANDEZ, 25 W. 28th St., N. Y

EDMUND LAWRENCE

LEADING CHARACTER COMEDIAN.

(Tony Lumpkin, Sir Andrew Ague-cheek, Poins, etc.) Julia Marlowe Taber and Robert Taber Co.

ROSELLE KNOTT

LEADING LADY—AT LIBERTY.

Address Mirror.

MR. PAUL GILMORE

Late Leading in IN OLD KENTUCKY.

Leading in Prohman's Stapleton Co., presenting AMERICANS ABROAD and THE WIFE. Season 1895-96, by permission of Mr. Sidney R. Ellis, Manager DARKEST RUSSIA.

Invites Offers for Summer and Next Season.

——THE IRISH WIT——

HERBERT CAWTHORN

Strong original specialties. Address this office, or permanent address, 518 Russell Ave., Covington, Ky.

MR. MAURICE FREEMAN

AT LIBERTY. ADDRESS MIRROR.

W. S. HART

WITH

MARGARET MATHER

JAQUES, MERCUTIO, NATHAN, ETC.

Carl A. Haswin

In the New Romantic Melodrama

A LION'S HEART

AN ELABORATE SCENIC PRODUCTION.

Season 1896-97.

Address American Theatrical Exchange, Abbey's Theatre.

AMY AMES

DISENGAGED.

Address Mirror.

GEORGIA LESTER AND LITTLE JESS

Mrs. Nickola Franklyn. Little Mable Franklyn.

Harry Williams Bowery Girl Co. Season 95-96.

FLOY CROWELL,

CHAS. MORTIMER

with

COOL'S BIG STOCK CO.

IN GREAT SCENIC PRODUCTIONS

Under the management of L. B. COOL.

Permanent address, GRAND OPERA HOUSE CANTON, O.

HALLETT

THOMPSON

LEADING MAN with JAMES O'NEILL CO.

THERE IS ONLY ONE

SADIE CONNOLLY

Singing, Character Irish Comedienne.

Six Seasons with Gus Heege, in "Von Vonson" and "A Venuine Ventleman." At liberty to negotiate with Managers for Season of 1896 and '97.

Address as per route or 1465 Second Ave., N. Y. City

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

DAVID BELASCO

Address Carnegie Hall, New York.

SELMA HERMAN

Leading 1893-94-95 "Darkest Russia."

LEADING 1895-96 "BONNIE SCOTLAND."

Lulu Tabor

LEADING IN OLD KENTUCKY.

SEASON 1895-96.

(Frank Kennett) MR. AND MRS. (Ingenue)

W. A. WHITECAR

GREAT DIAMOND ROBBERY. (Laura Almonino). STOCK CO. PITTSBURG, PENNA.

BESSIE BONEHILL

RICE'S 1492 CO.

Season 1895-96.

Engagements for New York City Solicited

Catherine Campbell

Carnegie Hall, New York City

Bert C. Thayer,
Lord Carlingford,
Wm. Hoey's The Globe Trotter.

LOTTIE ALTER

Annie and Helen Standish
in
Shadows of a Great City.

Address Mirror.

Lillian Lawrence

MRS. BULFORD in THE GREAT DIAMOND ROBBERY.

Under the management of Palmer and Knowles. Address care of MRS. FERNANDEZ.

Fred. C. Whitney

Directing tour of
Whitney Opera Co., in De Koven and Smith's
ROB ROY.
The Greatest Success of the Times.

Charles K. French

The Original UNCLE SEB in OLD KENTUCKY.

America and England. Third Season No. 1 Company.

Address this office.

LEOLA MITCHELL

Leading Soubrette in Little Miss Nugget.

Permanent address Mirror.

CARRIE LAMONT

Leading Soubrette

AT LIBERTY FOR PRODUCTIONS ONLY.

Address Mirror.

GEO. W. DENHAM

Sol Smith Russell, Season 1895-96.

Address Ford and Denham's Billiard Room, Hotel Lawrence, Washington D. C.

SEASONS 1891-2 DE WOLF HOPPER "WANG." 1893 "PARIADHUM"

Jeannette St. Henry

SEASONS 1894-5-6 PAULINE HALL "DONCAS."

Burlesque Queen, With Hoyt's Black Sheep.

HOYT'S THEATRE. or ROBERTS AND EBERT.

Waite's Comedy Co.

WESTERN—D. H. WOODS, Mgr. JAS. R. WAITE, Proprietor and Mgr. EASTERN—N. C. BRADLEY, Mgr.

Address care McCONNELL'S EXCHANGE, Abbey's Theatre Building, New York.

PROFESSIONAL CARDS.

BEATRICE MORELAND

Comedy and Leading Business.

At Liberty

Address Agents or 64 East 125th St., N. Y.

ANNA BOYD

DISENGAGED

Agents ROBERTS & EBERT.

MR. AND MRS.

BERT COOTE

THE NEW BOY, direction Charles Frohman.

FANNY McINTYRE

LEAD in WAR OF WEALTH.

Address Star Theatre.

CLARA DAYMER

Leading

HAVLIN'S THEATRE STOCK, CHICAGO.

E. V. GIROUX

BUSINESS MANAGER.

SEASON 1895-6.

JOE CAWTHORN
AND HIS BIG COMEDY COMPANY.

SECOND SEASON.

GILBERTIE LEAROCK

NERA MANN the book agent with WARD AND VOKES.

Gilbertie Learock as Nera Mann, a female book agent, played her role with spirit and originality.—*N. Y. Herald.*

SECOND SEASON.

TONY WILLIAMS

As the SHERIFF and CONY ACKER with WARD AND VOKES.

Tony Williams as a character and dialect comedian stands in the front rank.—*Boston Herald.*

GRACE HENDERSON

SPECIAL ENGAGEMENTS FOR NEW YORK CITY SOLICITED.

Address Care MIRROR.

ARTHUR FORREST

DISENGAGED FOR LEADING BUSINESS.

ADDRESS 25 W. 22d Street.

JOHN PEACHEY

BARITONE. AT LIBERTY.

Address 19 Oval Road, Regent's Park, London, Eng.

MR. ERNEST LAMSON

McVicker's Theatre, Chicago. SAM WARREN in "Shore Acres."

ELLENORE CARROLL

PRINCE LEANDER in SUPERBA—3d Season.

Address MIRROR.

MISS LOUISE EISSING

AS

SINBAD

WITH HENDERSON'S AMERICAN EXTRAVAGANZA CO.

HENSHAW AND TEN BROECK

Closed their season with Passing Show Jan. 25.

ADDRESS ST. CLOUD HOTEL, NEW YORK CITY.

BARTLEY McCULLUM

As OTIS TUCKER with NEIL BURGESS' COUNTY FAIR. All letters address as route.

PROFESSIONAL CARDS.

JOHNNY WILLIAMS, "FRISCO"

MANAGER IN ADVANCE

BIG BLACK CROOK

Address as per Route, 7 Days in advance.

CORINNE

Under the management of MRS. J. KIMBALL.

HENDRICK HUDSON, JR. Address as per route.

MAGGIE FIELDING

Engaged for Season 1895-96 with Charles Frohman's THE MAN UPSTAIRS, and THE FOUNDLING.

WILLIAM COURTLEIGH

JOHN SWIFTWIND in NORTHERN LIGHTS.

Address as per route

IDA MÜLLE

Re-engaged Brownies '95-96. Address 239 Summit Avenue, Mount Vernon, N. Y.

MR. FRANK CURRIER

FRIAR LAWRENCE.

ROMEO AND JULIET—With MRS. POTTER and MR. BELLEW, under the management of MR. AUGUSTIN DALY.

LILLA LINDEN

PRIMA DONNA CONTRALTO.

AT LIBERTY. Address Hotel Grenoble.

LAURA BOOTH

Comedy Lead. War of Wealth, 1895-96.

MARY TERRISS

INGENUE.

DISENGAGED. Address MIRROR.

KATHARINE ROLAND

LEAD. ELSA in Sidney R. Ellis' Darkest Russia Co. Season 95-96.

ALICE J. SHAW

THE WHISTLER.

Address MIRROR.

WM. H. MAXWELL

AS

FRANCOIS and PAT CLANCEY in THE OLD HOMESTEAD (Co. No. 1)

Baritone Solo Vocalist. Address this office.

CHARLES WAYNE

AT LIBERTY. Address care MIRROR.

EDYTHE CHAPMAN

Having closed her Special Engagement as LEADING SUPPORT with ROBERT MANTELL, is DISENGAGED. ADDRESS MIRROR.

LAURA

ALBERTA

STOCK STAR, or LEADS.

AT LIBERTY. Address MIRROR.

MANAGERS' DIRECTORY.

THEATRES.

ELLWOOD CITY, PA.

ELLWOOD CITY OPERA HOUSE
Seating capacity 800, house lighted by electricity. Population 4,000. Fourteen miles south of New Castle, on three railroads. First-class attractions wanted.
Address DOUTHITT & WOOD, Mgrs., New Castle, Pa.

GRIFFIN, GA.

OLYPMIC THEATRE
Electric lights. Seating capacity 700. Population of city 6,000, only theatre in the city. Now booking for season 1896-97.
J. D. HOLMAN, Mgr.

HASTINGS, PA.

HASTINGS OPERA HOUSE.
Ground Floor Seating Capacity, 1,000. Good One Night Stand.
Some good open time balance of this season.
JAMES McNEILS, Manager.

MUSCATINE, IA.

COLUMBIA THEATRE
BEST ATTRACTIONS WANTED.
Size of stage 50x60x60. Theatre on ground floor. Location prominent. Good time open.
CARL LEIENDECKER, Mgr.

MUSCATINE, IA.

OLDS' OPERA HOUSE
Wanted first-class attractions only.
CLARK E. NELSON, Manager.

NEW LONDON, WIS.

GRAND OPERA HOUSE
Population, 5,000. Ground floor. Capacity, 1,000.
Address BECKY AND LUTEY, Props.

NORTH ADAMS, MASS.

COLUMBIA OPERA HOUSE
50,000 people to draw from. Seating capacity, 800. Two shows a week. Nothing but first-class attractions booked. Some good open time left.
W. P. MEADE, Manager.

OQUAWKA, ILL.

GRAND OPERA HOUSE
Entirely new house. Opened Feb. 6, 1896. All Conveniences: Steam heat and gas. Capacity 600. Opera chairs. Stage 22x50. Finest Scenery. Seven elegant dressing rooms under stage. County seat town. Booking season '96 open. First-class attractions wanted for 3 nights week March 2, court week and 200 visitors daily. BOIR & BUTCHINS, Mgrs.

OSHKOSH, WIS.

GRAND OPERA HOUSE
Population, 40,000. The only theatre in the city. Ground floor. Capacity, 1,200.
J. E. WILLIAMS, Manager.

PARIS, TEX.

PETERSON'S THEATRE
Population, 16,000. Three railways. New ground floor house; seats 1,000; stage, 32x51. Good attractions desirable. Would lease.
E. PETERSON, Owner & Mgr.

HOTELS, ETC.

BOSTON, MASS.

DIXBY HOUSE
263, 265, 267 TREMONT STREET.
New management and newly furnished throughout.
SPECIAL RATES TO THEATRICAL PEOPLE.
DIXBY & HEFFLON, Proprietors.

BUFFALO, N. Y.

HOTEL ROYAL,
167 Main Street, Buffalo, N. Y.
The only first-class up-to-date Theatrical Hotel in Buffalo. Special rates to the profession.
WRITE FOR TERMS.
MILTON C. SMITH, Prop.,
Late of Hotel Marlborough, New York City.

LOGANSPORT, IND.

THE BARNETT
Rates $2.00, $2.50, $3.00.

THE MURDOCK (3/4 block from Opera House)
Rates $2.00 (special theatrical rate $1.25 and $1.50), the only first-class hotels at Logansport, Ind.
Operated by The Logansport Hotel Co.
E. F. KELLER, Gen'l Mgr.

NEW YORK, N. Y.

THE GRISWOLD
Formerly Campbell Hotel.
28 WEST FORTY-SECOND STREET.
Rooms newly decorated and furnished. House renovated throughout. Liberally managed restaurant—a la Carte and Table D'Hote. Special rates to professional people.
H. F. GRISWOLD, Manager.

WASHINGTON, D. C.

NATIONAL HOTEL
American Plan, $2.50 to $3.00
Special rates to the profession.
CROSBY BURTON & CO., Props.

GORDON EMMONS
Othello, Shylock, Damon. Address this office.

ELOCUTION, ACTING, ETC.

Lawrence School
—OF—
ACTING.
106 West 42d St., New York.
EDWIN GORDON LAWRENCE, Director.
This is the oldest and one of the most successful dramatic schools in the country, where students are thoroughly and practically prepared for the professional stage and assisted to positions with first-class companies on graduation.
The speaking voice is thoroughly trained and developed, and characterization and stage business practically taught on a fully equipped stage.
Students may enter at any time previous to May 1.
Circulars and further particulars may be had on application.

The Robert Downing Dramatic School
Grand Opera House
WASHINGTON, D. C.
Summer Course of three months commencing JUNE 1, 1896, under the personal direction of MR. DOWNING.
For further information address
EDGEMORE,
Benning, D. C.

The Robert Downing Dramatic School

EMPIRE THEATRE DRAMATIC SCHOOL
NEW YORK CITY.
A practical Training School associated with Mr. Charles Frohman's Empire Theatre, from among the students of which will be selected recruits for his numerous dramatic organizations.
Special Classes can be entered at any time
NELSON WHEATCROFT, Director.

MRS. HENRI DRAYTON
Preparatory lessons in
VOCAL AND INSTRUMENTAL MUSIC
787 Prospect Place, Brooklyn, E. D.
TERMS MODERATE.
Refers by permission to Jessie Bartlett Davis.

MR. PARSON PRICE
(Tenor—Pupil of Garcia.)
VOICE CULTURE
in all its branches: Speaking and Singing. Teacher of JULIA MARLOWE-TABER. Endorsed by FANNY DAVENPORT, ADA DOW CURRIER, Etc.
Send for Circular. 18 E. 17th Street, New York.

MME. EUGENIA'S
SCHOOL FOR STAGE DANCING.
Artistic dancing, ballet, and toe dancing thoroughly taught. Teacher for Professional Woman's League.—106 West 42nd St., New York.

MR. HARRY PEPPER
Will receive pupils at his
NEW STUDIO.
Ballad and Song Singing a specialty.
57 West 42d Street.

CHICAGO SCHOOL OF ACTING.
Apply to
HART CONWAY, Director,
Schiller Theatre Building, Chicago, Ill.

ENGAGEMENTS. Limited number of professional engagements guaranteed to talented aspirants, willing to study.
Edwin Forrest School of Dramatic Arts.
EDW. G. MARSH, Director. 1524 Arch St., Phila., Pa.

Rose Beckett Maitress de Danse. Originator of new and up-to-date dances. 214 W. 42d Street, New York.

ALFRED AYRES, 218 WEST 15TH ST., N. Y.
Gives instruction in ELOCUTION—all branches—and DRAMATIC ART.

PROFESSIONAL CARDS.

Mrs. Robert B. Mantell
Leading Lady. At Liberty. Address 340 West 46th St.

Miss Rene Vinton
Frederick Warde's Co., 1895-96.

Marion P. Clifton
Disengaged. Address 28 W. 9th St., New York.

Nellie Yale Nelson
At liberty. 116 East 16th Street, New York.

Nellie Maskell
Engaged with Special Delivery Co. Address MIRROR

Rose Newham
At Liberty. 325 West 36th Street.

Thomas J. Lawrence
Address 16 Gramercy Park, New York.

Ulysses Davis
Faust with Morrison's Faust (Southern). Season '95-9

Vernon Somers
Leads. Lost in New York Co. 1895-96.

William Richards
With Ethel Tucker Co.

William F. Clifton
Leading Man. Disengaged. A. O. O. F., 166 W. 47th St.

PROFESSIONAL CARDS.

Mr. Marshall P. Wilder
Permanent address care New York City Post Office.

Ada St. Claire
Contralto, Character, Opera, Comedy. Box 22 Guttenberg, N. J.

Annie Martell
Soubrette. Disengaged. 523 Burnet St., Syracuse, N. Y.

Addison Pitt
Charley in Charley's Aunt. Address en route.

Alfred Burnham
With Marie Wainwright. 8th Season.

Alfred Lester
With Harrison J. Wolfe Co. Care MIRROR.

Alfred Young
Care American Academy of Dramatic Arts.

Barbara Stannard
Comedie, Character, Utility. 2d season Effie Ellsler.

Benj. B. Vernon
Address MIRROR.

Charles A. Prince
Musical Director. At Liberty. Address this office.

Charles H. Prince
Gilly and stage manager. Hoyt's Bunch of Keys.

Charles Kirke
Comedian. Address this office.

Carl St. Aubyn
Jimmie Appetite, Cotton King Co. At liberty.

Della Watson
Leader. Maloney's Wedding Co. P.A., Muscatine, Ia.

Evelyn Jordan
Kate Larkin in A Thoroughbred Co. En route.

Eleanor Merron
Leading and Light Comedy. At Liberty.

Ethel Marlowe
Niobe Co. 1895-96. 221 W. 123d Street.

Felix Morris
On Change. Strand Theatre, London.

Fanny Denham Rouse
Engaged. Mrs. Fadden in Chimmie Fadden.

Francklyn Hurleigh
Mgr. Geo. Riddle, Apollo Hall, Chicago, Ill.

Frank G. Stanley
Musical Director. 38 Seattle St., Boston.

George W. Mitchell
At Liberty. Old Men & Character Heavies. 1497 3d Ave., N. Y.

G. Herbert Leonard
At liberty. Address A. O. O. F., 166 W. 47th St.

Harold Grahame
At liberty. Heavy.

Harry C. Cashman
Comedian. Address MIRROR office.

Harry Davies
Leading Tenor. Care H. A. Thayer, Edison Park, Cook Co., Ill.

Irene Laurie Carhart
With Madame Sans Gêne. 1895-96.

Juliette Irving
At Liberty. Heavies and Characters. 1497 3d Ave., N. Y.

Joseph Ransome
Leads, heavies. MIRROR or 29 Chesnut St., Albany, N. Y.

Jessie Henderson
Leading—Lillian Kennedy Co. Season 1895-96.

Katherine Grey
Hotel San Remo.

Lawrence Earl Atkinson
Private Secretary Co. En route.

Lillian Dix
Heavies. Characters. Old Woman. At Liberty. MIRROR

Lillian Stillman
At Liberty. Eccentric Comedienne. 359 W. 30th St.

Lylene Radcliffe
Leads. Githens & McCready, 631 Chestnut St., Phila.

Lilly Post
Prima donna soprano. Address MIRROR.

Mme. Frieda
Costumer and Wardrobe Mistress. Address MIRROR.

Mlle. Yvette Violette.
"Excelsior, Jr." Address this office.

Miss Annie Wood
En tour. Characters, old women. Simmonds and Brown

Miss Loduski Young
Leading. Campbell Bros. White Slave Co.

PROFESSIONAL CARDS.

BIG HIT
LOUIS MARTINETTI
COMEDIAN
IN
BLANEY'S A BAGGAGE CHECK

Alice Kauser
DRAMATISTS' AGENT.
European and American Plays for Sale.
Address, 1432 Broadway, New York.

FREDERICK BACKUS
WITH
EDWARD HARRIGAN
AS
MY SON DAN

Martha Russell
Leads, or Comedy Leads.
Season 1895-96, under the management of Mr. Jacob Litt
Address MIRROR.

DR. JEKYLL AND MR. HYDE — RICHELIEU
THOMAS E. SHEA
THE MAN-O'-WARS-MAN
Written by James W. Harkins, Jr.

C. N. CRONYN. C. E. HOLLAND.
CRONYN & HOLLAND
STENOGRAPHY AND TYPEWRITING
Plays, Authors' MSS., Architects' Specifications, etc.
ROOM 9, 1432 BROADWAY
(Down-town Office, 150 Nassau Street).
Reference: Harrison Grey Fiske, Editor MIRROR.

JOSEPHINE KNAPP
PRIMA DONNA SOPRANO.
JOHN McGHIE
MUSICAL DIRECTOR.
AT LIBERTY.
Address 203 West 58th St., N. Y.

EMILE LA CROIX
THEODORE DE BRIZAC,
NEW BOY.
SEASON 1895-96.

CAROLINE HAMILTON
Care
Morgan, Harjes & Co., Bankers,
Paris, France.

Judith Bordeaux
INGENUE AND CHARACTERS.
GAY PARISIANS
Under Charles Frohman's management.
Address MIRROR.

BINGLEY FALES
With THE LOST PARADISE.

MYRTLE HELENA DOW
AT LIBERTY.
JUVENILES & HEAVIES. Address MIRROR.

CARRIE EWALD.
COMEDY LEADS, HIGH COMEDY.
DISENGAGED '96, '97.
"Lady Charley," Charles Frohman's Masqueraders
Address care of this office.

Plays and Parts Typewritten in Two Hours.
STENOGRAPHY, TRANSLATIONS, MIMEOGRAPHING.
Z. and L. **ROSENFIELD**
49 W. 28TH STREET. TEL. 681 38TH
66 BROADWAY. TEL. 3181 CORTLANDT.
27 PINE STREET. TEL. 2488 CORTLANDT.
25 W. 30TH STREET. 44 BROADWAY.
1402 BROADWAY. (Abbey Building).

TO THE PROFESSION:

We want all members of the Dramatic profession to feel when they come to Milwaukee, there is one place where they will be as welcome as the sunshine, and that is the plant of the PABST BREWING CO. We have quite a business to show if you come. We will furnish you with guides who will take you over the entire plant, not omitting to present you with as many tankards of the foaming beverage of Gambrinus as you wish, free and without price. We have a Theatre in Milwaukee, too. We have been told it is about as good as they make them. We would like to have you see that also.

PABST BREWING COMPANY.

Hear this!!

Enervated, Run Down ☙ Flaccid, Enfeebled, ☙ Debilitated, Ennuye, Satiated, Fatigued, ☙ Exhausted, Unnerved, ☙ Unstrung, Forceless, Hypochondriacal, Over-wrought, Tired, Distraught, Valetudinary.

This is a fine collection, isn't it? There are about ☙ four hundred more. ☙ Just look them over and see if you don't need spring medicine. ☙ If you can't find ☙ your trouble, ☙ consult the dictionary.

We did. What's the good of telling symptoms? You know you need something to brace you up. You do need spring medicine. ☙ ☙ You know it. ☙ ☙ We know it. Here it is. ☙ ☙ ☙ ☙ ☙ ☙ ☙ ☙

Pabst Malt Extract ☙ ☙ ☙ ☙ ☙

The "Best" Tonic.

25c a bottle, $2.50 a dozen.
At druggists'